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# VIDEO

magazine

VIDEO DAREDEVILS

## CAMCORDERERS!

Super Solutions To Your  
10 Toughest  
Shooting  
Problems

### VCR BUDDY SYSTEMS:

Compatible  
Editing Partners

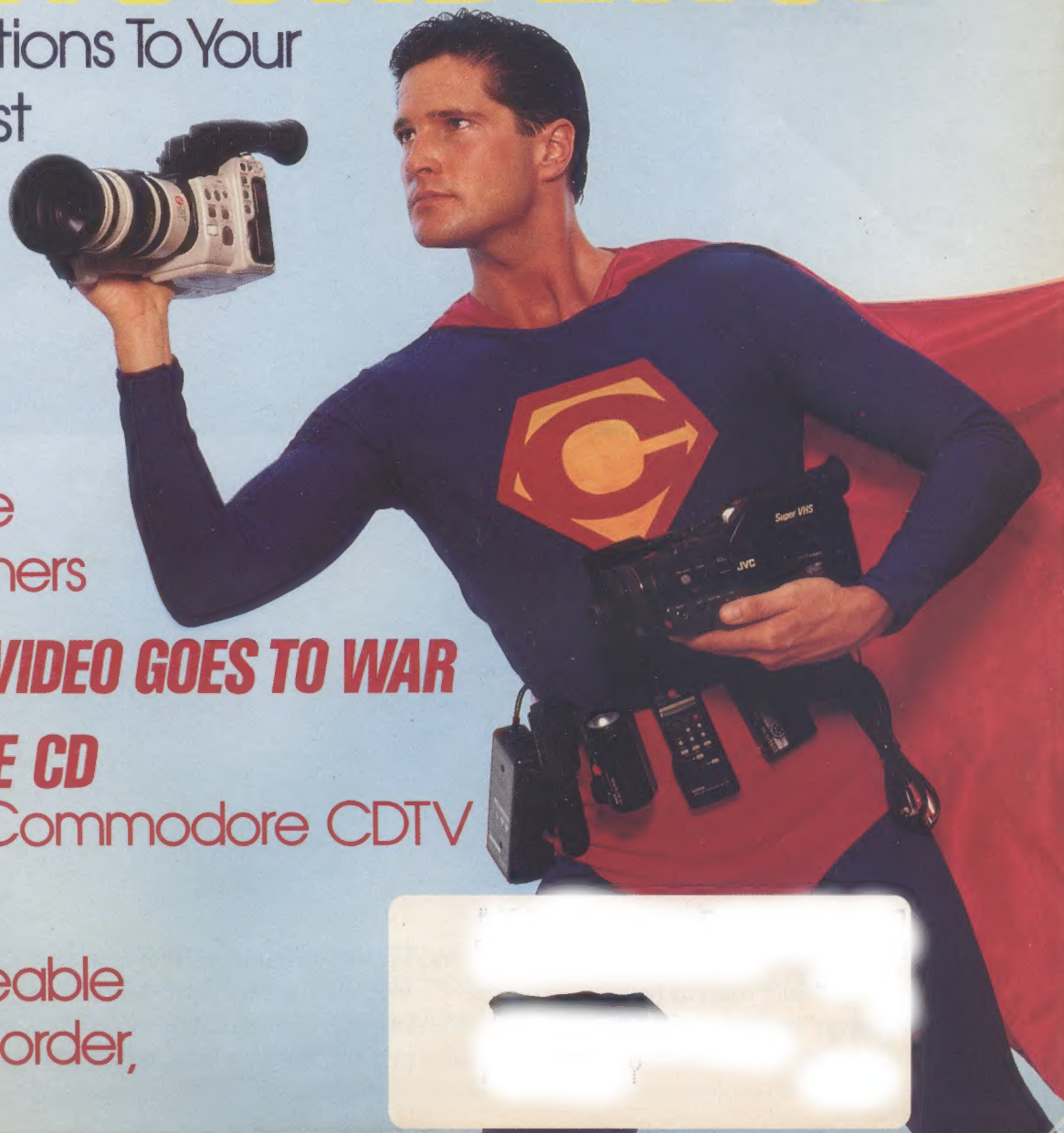
### EXCLUSIVE: VIDEO GOES TO WAR

### INTERACTIVE CD

Hands-On Commodore CDTV

### VIDEOTESTS

Interchangeable  
Lens Camcorder,  
LCD TV





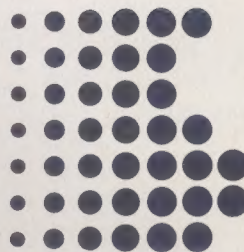
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# VIDEO

magazine



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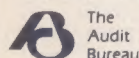
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Finally, a role model for action-oriented videographers—Captain Camcorder! Photograph by Vittorio Sartor

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Volume XV  
Number 3



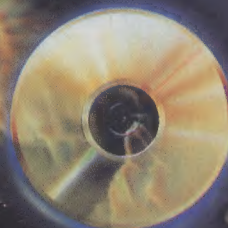
The  
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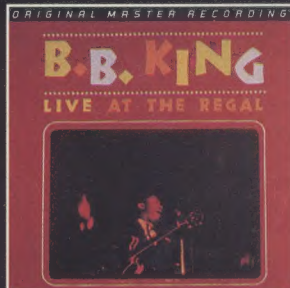
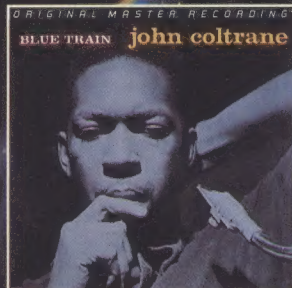


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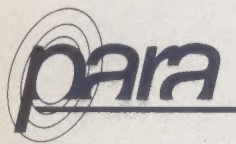


## HOW TO BUY...

### Subwoofers

To experience the driving bass of a music video or the booming special effects of a movie, your home theater system must faithfully reproduce the lowest frequencies. A subwoofer is capable of reaching down to this low end of the audio spectrum to allow you to experience what you might not hear otherwise.

If you're in the market for a subwoofer, you're probably looking for a component that will reproduce frequencies lower than your main speaker system is capable of. A subwoofer's flat response should delve considerably lower than 100 Hz, in some cases



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as low as 20 Hz. Some models only go as low as 50 Hz, a response that some main speakers might also be able to achieve. Response should not exceed 150 Hz, otherwise it will

reproduce mid-range frequencies best left to the main speaker system.

Low-end response is often dictated by the size as well as the quality of the enclosure. Aside from response specifications, try to look at models with enclosures 18 inches or larger. If you're looking into a passive subwoofer, keep in mind that another factor in low-end response is the efficiency of your amplifier. To avoid this variable, a majority of manufacturers are now turning to active subwoofers with built-in amplifiers. These types may actually be preferable since they pair the amplifier with exactly the right driver and subwoofer enclosure.

If the subwoofer is designed to reproduce low frequencies properly, then you should be able to place it anywhere in the room for a clean, deep sound. Of course, there are some places — such as up against a wall — that will make it sound even better. In these cases, experimentation is the key to optimum success.

Finally, a good showroom demonstration is important. Try to listen to a compact disc with deep bass and special effects to determine accurate low-end reproduction. Of course, you'll be listening to a complete loudspeaker system, so listen to how the subwoofer complements the main speakers. And remember that a knowledgeable salesperson will help you find a model that fits both your personal sound requirements and your budget.

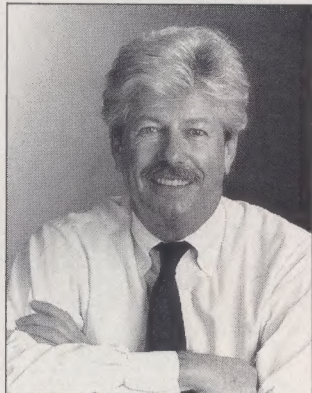
Information for this column was provided by Peter Soderberg of Paradyne Audio/Video.

To find your local dealer, call:

**816-444-3500**

# CHANNEL ONE

## Interactively yours



This month, we chronicle the debut of Commodore's CDTV (Commodore Dynamic Total Vision) system, the first consumer interactive multimedia product to become market reality. It will be joined by a host of other similar — or at least related — systems in the very near future. This all raises several intriguing questions: A) Is multimedia (or interactive compact disc, or whatever generic name eventually sticks) a video product we need or want? B) If it is, does this first introduction have the right interactive stuff? For our initial

hands-on opinion, see page 46.

Looks like we touched another reader nerve. Our May "Off the Air" column invited movie lovers to have it their way by rerating a variety of currently popular features now or soon to be on cassette (*Heathers*, *Kindergarten Cop*, etc.). And we also asked readers to invent their own ratings if conventional MPAA designations weren't deemed suitable. Results so far? OAM (One Awful Mess) is suggested by one devoted correspondent in Lubbock, Texas, who goes on to nominate *Jacob's Ladder* as the first OAM recipient. And a Louisville movie fan suggests a GB rating (Garbage) be given to any movie starring Julia Roberts. Complete rating details in an upcoming issue.

Feeling a little like Andy Rooney today.

Ever wonder why...

- U.S. manufacturers can produce the world's most sophisticated video war weapons (see page 56) but can't make a VCR or a camcorder?

- Cable TV prices go up a lot faster than the cost of living?

- No major video manufacturer has yet to produce a dual-well deck?

- Television reception in hotel rooms is so consistently dreadful?

- Many videocassette boxes prominently feature provocative scenes that don't appear in the movie?

Art Levis  
Editor-in-Chief





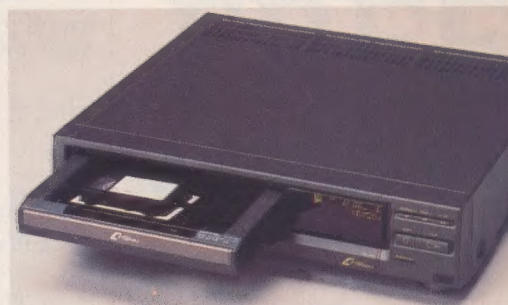
HR-FC100

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### KEY FEATURES

- **Full-Size/Compact VHS compatibility:** Directly accepts both full-size and compact VHS cassettes.
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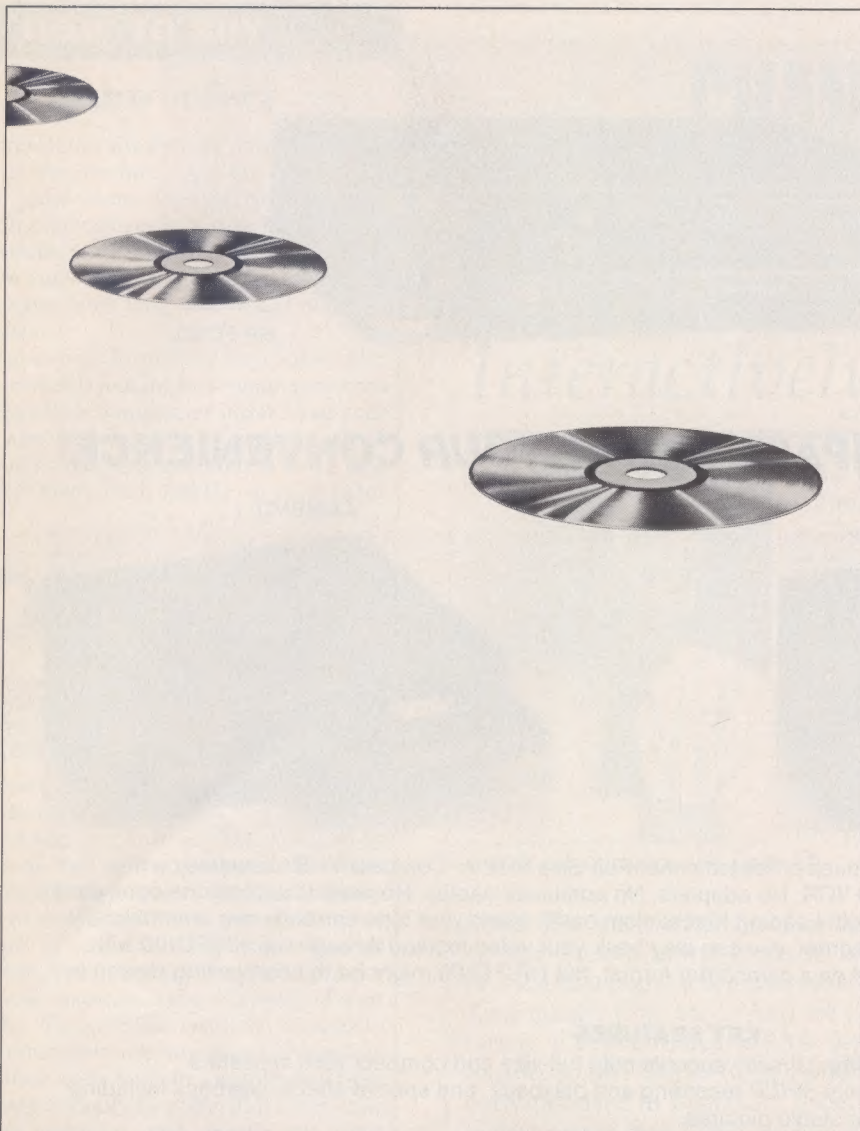


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For more information, see an authorized JVC dealer near you.  
\*This offer valid March, 1991 through September, 1991

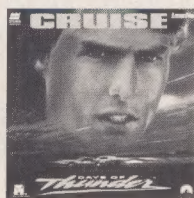
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# VIDEO

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EDITED BY BRIAN CLARK

# FEEDBACK

## Paging Bettie Page

What a treat to see Bettie Page again after so many years ("Gazette," Feb. '91). I was a fan of hers during the '40s. The article was very informative, however, it didn't indicate how to locate the fan club or magazine.

Don Olson  
Englewood, Colorado

*Editor's reply:* For information on The Bettie Pages and the Bettie Page fan club, write to Greg Theakston, c/o Black Cat Books/Pure Imagination, 88 Lexington Avenue, Suite 2E, New York, NY 10016.

## The logic of surround

In your March feature "Easing Into Super Sound," Brent Butterworth is absolutely right to say that the front and center channels of a Dolby Pro-Logic surround sound system should have identical speakers of sufficient dynamic range. On the basis of the article I replaced my small center-channel speaker with a much larger speaker with broader dynamic range. I was very surprised at the improvement in overall sound.

Now, however, since I don't have room for a large center speaker, I have had to revert to using the phantom position in my amplifier which divides the signal for the center channel equally between the left and right front speakers. I have lost the center speaker, but the overall effect is still better.

Ralph A. Brown  
Bountiful, Utah

## A vote for Sony

In answer to Darren Peister's vote for the Panasonic PV-S4990 S-VHS VCR as a product of the year ("Feedback," Apr. '91), he neglects to mention the lack of a jog/shuttle on the remote, as well as the lack of an edit monitor. On the Sony SLV-R5 VCR both of these features are present.

Merlin David  
Suffern, New York

*Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.*

## You Can't Touch This

...That is, unless you go to Europe. This unusually styled VHS-C camcorder from Akai, complete with *fondue* control, weighs about 3-1/2 pounds and sells for 799 pounds—in Great Britain. Is its unique two-handed design the shape of things to come? We'll keep you posted.



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Inc. Magazine

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# LATE NEWS

## Sony drops a widescreen hint

Thomson Consumer Electronics (RCA) isn't the only major television manufacturer toying with the idea of introducing sets in the U.S. with wide 16:9 aspect ratios. Sony officials said, during a recent tour of the firm's San Diego color TV production facility, they too are studying the possibility of selling 16:9 models in this country.

Sony now sells a 16:9 set in Japan, and JVC recently announced it will also produce a 16:9 model for the Japanese market. Thomson began selling 16:9 sets in France, with plans to have them available—under a variety of brand names—in most Western European countries by the end of this year.



**Flatter & Fuzzier:** Fisher's FVC-990 features improved fuzzy logic autofocus.

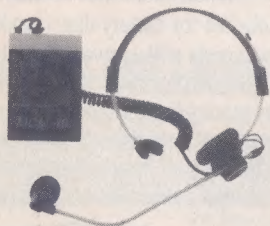
## Fisher flattens 8mm

Fisher's new 8mm FVC-990 is the world's lightest, slimmest camcorder. Weighing only 1.2 pounds but packed with features, the FVC-990 is a sleeker,

slimmer version of last year's binocular-style FVC-880. The \$1,200 camcorder features auto macro, titles that fade in and out, and a pop-up, 360-degree swivelling window for its infrared remote control. It also includes stereo audio, improved fuzzy logic auto iris and focus, and a tilting viewfinder that snaps into the body for easy packing.

## Mix It Up, On the Spot or Later, With a Nady Camcorder Audio Mixer

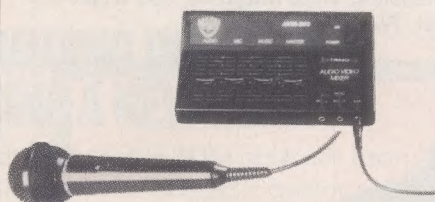
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## Mitsubishi makes it big

Mitsubishi is going after big-screen monitors in a big way, unveiling revolutionary projection and direct-view jumbos.

The company's new single-lens front projector combines the convenience of an LCD projector with the performance of tube models. Light from three 5.5-inch CRTs travels through a set of dichroic mirrors to reach the lens. Because it uses only one lens, the projector requires no convergence adjustment. It can be focused by remote control.

The first ghost-cancelling TV set available in the U.S. will be Mitsubishi's new 35-inch tube model. The circuit rids the picture of ghost images caused by signals reflected from buildings and other obstructions. Unlike systems now being tested by the National Association of Broadcasters, Mitsubishi's does not require broadcast stations to use special equipment.

By angling the projection tubes higher and making the cabinets slightly taller, Mitsubishi has created a line of rear-projection sets that are only about two feet deep. These may make projection TV sets more practical for those with small living rooms—comparable sets are typically 30 percent larger.



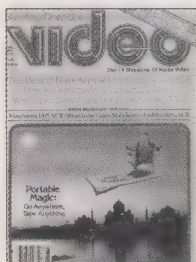
## Widescreen NTSC debuts

Engineers passed another milestone on the yellow brick road toward HDTV as they demonstrated the first widescreen NTSC transmission using the Advanced Compatible Television (ACTV) format. A picture using the 16:9 aspect ratio was shown to visitors to the recent National Association of Broadcasters convention in Las Vegas. Digital compression techniques squeezed the information needed for the extended image into existing TV channels.

Viewers using ACTV in the future would see most of the picture on conventional 4:3 TV sets, but would need special widescreen sets to enjoy the full, wide image. Similarly, conventional VCRs would record a 4:3 version of the picture, while ACTV VCRs would record the full image.

The Federal Communications Commission is testing ACTV this summer as part of its selection procedure for an HDTV standard. The group behind ACTV — Thomson, Philips, NBC and the David Sarnoff Research Center — expects it to be used by broadcasters who cannot initially afford full HDTV conversion. ■

# 10 YEARS AGO IN VIDEO MAGAZINE



June 1981

...housing about the size of a standard audio cassette...**Half-inch video recording** is justifiably becoming more popular and will be with us for years to

“**Cameras** that can easily be held in one hand will come from the same folks who now sell still and movie cameras. They’ll be paired up with the ultralight-weight videocassette recorders using quarter-inch metal videotape in a

come, but inevitably it will give way to a more refined and convenient smaller format, just as black-and-white TV yielded to color and the horse and buggy was shoved aside to make room for automobiles...(20th-Century) Fox absolutely **forbids rental** and tells retailers it will slap their hands if they attempt it...A zany story of a little girl with a precocious talent for singing is now giving public television viewers across the country a chance to see what happens when spectators direct a drama. **Lulu Smith** is the first **interactive** comedy-drama, and it was originally broadcast last year to QUBE viewers in Columbus, Ohio...In 1963 a British company named **Telecan** exported a high-quality half-inch videotape to the U.S. True? False? False: The Telecan product was an 11-minute tape with a very low image quality, completely unacceptable for viewing. It became nicknamed the Telecan’t...Spurred by the pleas of millions of ardent invader-fighters, Atari staged a competition to determine the U.S. “**Space Invaders**” champion...Since Sony’s is the only machine with an automatic **cassette changer**, the company is clearly one step ahead of the rest of the VCR industry.” ■

## Cordless Headphones — For Privacy With The Freedom To Roam



### HA-W70 CORDLESS INFRARED STEREO HEADPHONE SYSTEM

JVC's cordless headphone system lets you enjoy the freedom and sound of open speakers without distracting others. The HA-W70 Cordless Infrared Stereo Headphone System — the best of both worlds.

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# GAZETTE

## Wayne's 'Hondo' returns in 3-D

John Wayne fans take heart — and warm up your VCRs! From June 24 to June 26, the much-requested Wayne classic *Hondo* will return in special nationally syndi-

from the sale of the 3-D glasses. The glasses will be available at major convenience stores and fast-food outlets.

Directed by John Farrow and co-starring Geraldine Page, *Hondo* is one of Wayne's best westerns. It involves an Indian scout who meets a widow and her son on the eve of an Apache uprising. The film later became the basis for a

mid-'60s TV series of the same name starring Ralph Taeger, which is currently shown Saturday mornings on TNT.

—Bruce Eder

## The three faces of Dyan Cannon

No one wants to be a mere face in the crowd, or to be dubbed "two-faced," but to say Dyan Cannon possesses *three* faces is downright complimentary.



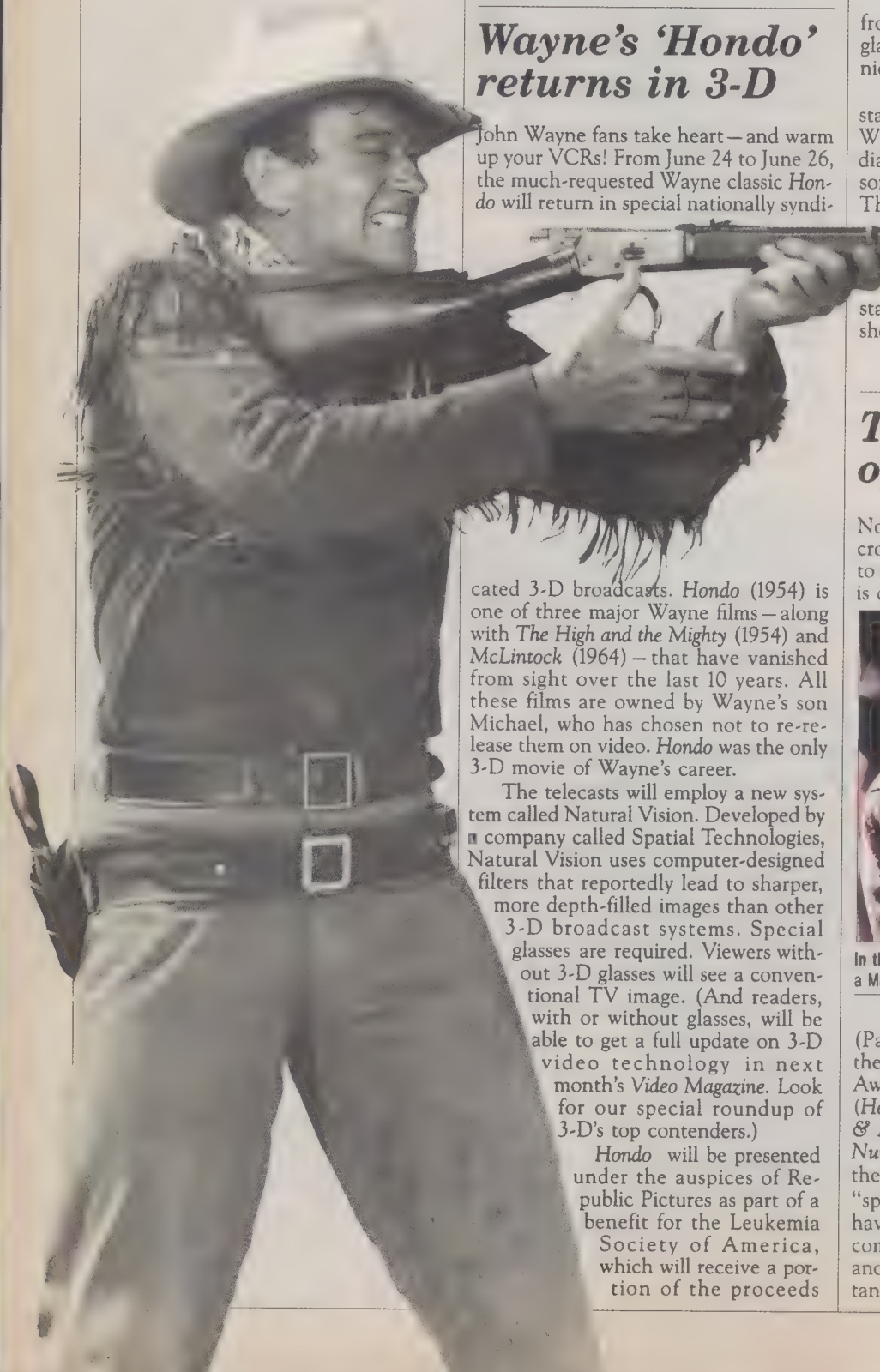
In the Mood: Steve Meadows and Dyan Cannon share a May-December romance in *The End of Innocence*.

After writing *The End of Innocence* (Paramount Home Video), Cannon — the first woman nominated for Academy Awards both in front of the camera (*Heaven Can Wait*, *Bob & Carol & Ted & Alice*) and behind it (*Dyan Cannon's Number One*) — directed and starred in the film, experiencing what she calls a "split personality" in the process. "I'd have to get inside [the character], then come out, answer 500 questions — from another actor, from a grip, from an assistant director — then get back inside her,"

cated 3-D broadcasts. *Hondo* (1954) is one of three major Wayne films — along with *The High and the Mighty* (1954) and *McLintock* (1964) — that have vanished from sight over the last 10 years. All these films are owned by Wayne's son Michael, who has chosen not to re-release them on video. *Hondo* was the only 3-D movie of Wayne's career.

The telecasts will employ a new system called Natural Vision. Developed by a company called Spatial Technologies, Natural Vision uses computer-designed filters that reportedly lead to sharper, more depth-filled images than other 3-D broadcast systems. Special glasses are required. Viewers without 3-D glasses will see a conventional TV image. (And readers, with or without glasses, will be able to get a full update on 3-D video technology in next month's *Video Magazine*. Look for our special roundup of 3-D's top contenders.)

*Hondo* will be presented under the auspices of Republic Pictures as part of a benefit for the Leukemia Society of America, which will receive a portion of the proceeds





Cannon told us. And Stephanie wasn't a simple character: "I didn't realize how dramatic she was when I wrote her."

The film's opening depicts the events of Stephanie's youth—from her first moments of life to the loss of her virginity—in a lighthearted fashion, but as Stephanie matures, her life turns topsy-turvy. Pills, pot, a career slump, selfish parents and unhealthy relationships all bounce off each other, one problem compounding another, until Stephanie snaps. "That's what life is. One minute you're fine, and then the phone rings...." Cannon says.

Lest you think *The End of Innocence* is a "woman's film," preoccupied with emotions and soul-searching, guess again. Cannon bristles at the notion: "Feelings don't belong to any one sex. They belong to men, women and children.... We all shut down occasionally, and that's what this film is about."

—April P. Bernard

## Ten years on a 'Ladder'

*Ghost* writer Bruce Joel Rubin is happy for the astounding success of the movie made from his screenplay, in which Patrick Swayze and Demi Moore star as a yuppie couple only slightly parted by death. And despite the Oscar *Ghost* recently brought him, Rubin's heart remains with that other script he wrote, for *Jacob's Ladder* (LIVE Home Video). In fact, he calls *Ghost* "the shallower" of the two death-related stories.

"The two films are different aspects of the death trip," says Rubin, an unprepossessing, bespectacled man fascinated by the competition between heaven and hell, angels and demons, life and death, and screenwriters and directors.

*Jacob's Ladder* was famous as one of the 10 best unproduced screenplays in Hollywood, where it languished for a decade before director Adrian Lyne (*Fatal Attraction*) took on the task of filming what Rubin describes as "a great film of dread." It involves a Vietnam veteran (Tim Robbins) tortured by personal demons, and tells "what happens



**Shell Shocked:** Dreams, reality and death converge for Vietnam vet Tim Robbins in *Jacob's Ladder*.

the moment *after* that moment in *Ghost* when Patrick Swayze is killed, where he goes through this sudden strangeness, dreamlike, trying to see himself waking up," Rubin told us. "*Jacob's Ladder* is that moment, expanded into a full story. Don't get me wrong—I loved *Ghost*. But

it's not as deep."

Even though Rubin approved of Lyne, and now says the finished *Jacob's Ladder* is "like a religious experience to me," the two men fought bitterly for nine months over how to achieve the special effects, the complexity of which kept the screenplay from being filmed for so long in the first place. Rubin eventually accepted the director's changes, and now appears quite happy that he did. Seeing the film "was one of the most profound experiences I've had in a movie, let alone that it was my movie. I was awed," says Rubin. After waiting 10 years for the green light, Bruce Joel Rubin had finally had his personal demon laid to rest. —Jami Bernard

**Enquiring Minds.** The trial of Pamela Smart—the 22-year-old New Hampshire schoolteacher who seduced one of her 15-year-old students and convinced him to kill her husband—captured the imaginations of New Englanders recently while attracting international attention. But when the 15-year-old in question testified that Smart first seduced him while they watched a video of the Kim Basinger/Mickey Rourke film *9-1/2 Weeks*, the locals became truly inspired. Video store owners throughout southern New Hampshire reported an unprecedented run on the steamy video, as fascinated trial-watchers sought clues to the crime.

**Rocky VI: The TV.** Who says most television sets look alike? Certainly not noted sculptor Alfred Gorig, who carved a unique Stone TV out of solid granite. With industrial casters for mobility and an extra stone (resting on base) to serve as a manual channel block, Gorig's work of art would be equally at home in a postmodern living room as in Fred Flintstone's den. The TV set—asking price, \$5,000—is on display at the Modern Stone Age Gallery in New York City.

## Video Flashes





# Q&A

BY RODERICK WOODCOCK

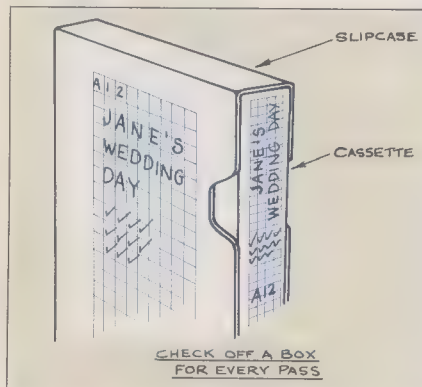
## How to convert camcorders and keep tapes in shape

**Q** I have a Compact VHS camcorder and five ST-C30 tapes, which I use over and over, dubbing their contents to larger tapes. I've been copying tapes this way for the last three years, reusing some tapes at least 100 times. Am I losing quality this way? Joe Biegel Brookfield, Missouri

**A** Your letter refers to ST-C30 cassettes, but I assume you mean ST-C20s, which have been available since 1987. ST-C30s have only been around for a year. The difference is important, since the 30-minute tapes are thinner than the 20-minute ones and, therefore, more vulnerable to damage.

Any tape that sustains 100 passes or more is bound to show signs of wear. How much depends on other factors. If you play tapes directly from the camcorder into the VCR, as I think you do, the tapes are getting gentler handling than they would if they were loaded into a VHS-C adapter, which laces the tape through a more convoluted path, and doesn't always work well in some VCRs. Also, using search frequently instead of just letting tapes play tends to wear them out faster.

It's a good idea to keep a log of the number of times you use a tape. Stick a piece of graph paper on the cassette (some labels are cross-hatched for this purpose), and check off a box for every pass. When you reach a given number, say 20 or 30, retire the tape and start a new one.



Remember, in camcorder shooting, it's rare that you get a chance to shoot many scenes over again, so it's unwise to skimp on tape by using a cassette beyond its life span.

**Q** I've just invested in a Canon A1 Mark II Hi8 camcorder. Is it possible to convert it from NTSC to PAL if I move to Germany? If so, which company specializes in this field?

Oliver Spehn  
Alpharetta, Georgia

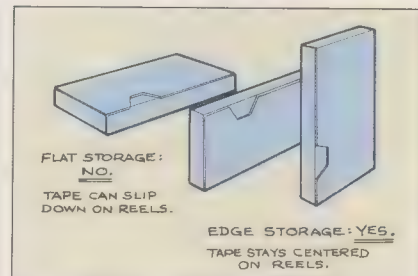
**A** There are significant internal differences between PAL and NTSC versions of what might appear to be the same camcorder. PAL models operate at a faster speed (2 centimeters per second at SP, instead of 1.43 in NTSC), and require slightly higher-resolution CCD pickups in order to accommodate the 625-line PAL video system. The supporting circuitry is also different.

I would say it's not worth the effort involved, assuming anyone is interested in undertaking such an elaborate modification. A call to Instant Replay (800-749-8779) might help. The company specializes in PAL and NTSC modifications to off-the-shelf NTSC VCRs and camcorders.

But a simpler, less expensive solution would be to continue to use the camcorder as is, taking along an NTSC TV set for viewing purposes overseas. Then, any tapes you send back to the States would also have the advantage of not requiring conversion from PAL to NTSC. And you wouldn't believe the number of letters we get on *that* subject.

**Q** I have storage bins that hold 24 tapes flat instead of upright. A friend told me that, in time, tapes stored flat might become damaged. Is this true? Also, is it wise to play tapes from time to time, as opposed to just storing them for long periods?

Alan Faust  
Brooklyn, New York



**A** Your friend is right. Videotape experts agree that storing tapes flat (horizontally) is taboo. Vertical or edge storage is preferable. Videotape is just a magnetically coated ribbon of plastic. In time, gravity causes the tape to slip down on the reels if the tape is stored flat. Normally, there's a slight air space between the tape pack and the top and bottom of each reel. Storing tapes on their edges minimizes the effect, although some still can occur. It's also a good idea to invert tapes occasionally.

Winding and rewinding tapes regularly is also a good idea, but it's not necessary to actually play a tape to keep it in good shape.

**Q** I recently bought a Fisher FVC-720 8mm camcorder. My dealer told me this unit is really made by Sony. Others I've talked to tell me it's made by Sanyo. Which is it?

Peter A. Vellis  
Brooklyn, New York

**A** The Fisher FVC-720 is manufactured by Sanyo. Comparably featured models also made by Sanyo include Sanyo's VM-D6, Zenith's VM-8000, Radio Shack's Realistic M152 and Olympus' VX-806.

*Video Magazine welcomes your questions. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address queries to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.*



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# VIDEOTESTS



**Time for a Change:** Canon's L1 accepts 15x and 8x zoom lenses, a 2x extender and an adapter that permits use of Canon EF film camera lenses.

## VIDEOTEST NUMBER 589

### Canon Hi8 camcorder

Canon's L1 Hi8 camcorder, the first consumer model to accommodate interchangeable lenses, marks a major breakthrough in camcorder design. It comes with a powerful, and detachable, 15x zoom lens, while an 8x lens is avail-

able as an option. Of equal significance, an optional adapter lets the L1 use Canon's EF-series 35mm camera lenses.

In other areas, the L1 improves an already successful formula established by Canon's A1 camcorders. The L1 adds digital effects, some of which are recordable, and adjustable audio recording levels. The recordable digital effects are close-up; a digital zoom that doubles the

effective lens range; freeze, for still capture; and animation, art freeze and gain up, which captures light during several frames and records it as a single image for low-light pictures or creative smear effects. In playback mode, strobe and solarization effects are possible. The audio improvements let you capture softer sounds if there is little ambient noise and attenuate loud sounds for more in-

#### Canon L1 Hi 8 Camcorder

##### DATA

**Suggested Price:**  
\$2,999

**Weight & Size (h/w/d):**  
camera body—3.1 lbs,  
15x lens—1.8 lbs, bat-  
tery—0.6 lbs; 6-1/2 x  
6-3/4 x 13-1/2 inches  
with 15x lens mounted

**Power Use:**  
6 VDC, 8.6 W

**Image Sensor:**  
1/2-inch CCD,  
410,000 pixels

**Lens:**  
interchangeable; sup-  
plied—f/1.4-2.1, 15x  
(8-120mm) power zoom  
with macro wide and  
telemacro ranges

**Minimum Focusing  
Distance:** 28 inches

**Autofocus:** piezo-type

**Minimum Illumination:**  
rated—0.5 lux with gain  
up at f/1.4; measured—  
6.7 lux for 50 IRE in  
normal shooting

**Iris:**  
auto/continuous manual

**Auto Fade:**  
to white or memory  
lap dissolve

**Shutter Speeds (sec.):**  
normal, 1/100, 1/250,  
1/500, 1/1,000, 1/2,000,  
1/4,000, 1/10,000

**White Balance:**  
24—zone auto/lock

**Viewfinder:**  
through-the-lens/elec-  
tronic, with diopter, indi-  
cators and onscreen

indicators for tape  
counter, tape end, no  
cassette, low battery,  
dew, date battery, inter-  
val timer, self timer,  
eject, transport func-  
tions, input mode,  
exposure meter, WB  
set, shutter speed,  
menu, Hi8, title, date/  
time, program timer, AF  
zone, audio level dis-  
play, manual, close-up,  
overlap, freeze, art and  
strobe

**VCR Controls:**  
all—record, pause/still,  
stop, rewind/search,  
play, fast forward/  
search and eject

**Microphone:**  
removable; electret con-  
denser, stereo/zoom

**Jacks:**  
earphone, mic, mic

power, LANC remote,  
stereo audio, mono au-  
dio, video, S-video and  
DC out for RF adapter

**Video Heads:** 2

**Cue & Review Search:**  
9x forward, 7x reverse;  
20x high speed

**Fast Forward/  
Rewind Time:**  
approx. 6 min. for 120-  
min. tape

**Remote Pause:** LANC  
**Remote Control:** wire-  
less with buttons for  
start/stop, zoom, date,  
title, art, strobe, clear,  
counter reset, tape re-  
turn, display, rewind/  
search, play, fast for-  
ward/search, stop,  
record, frame advance  
and pause/still

**Audio:** hi-fi AFM—stereo

#### Titles/Graphics:

2 lines, 16 characters;  
date/time

**Timer:** 1-event, 24-hour

#### Special Features:

still frame, frame ad-  
vance, separate eject,  
slow motion, speed  
play, insert edit, auto  
rewind, switchable  
metering, vertical and  
horizontal edge en-  
hancement, self and  
interval timers, dual-ac-  
tion grips, sports finder,  
and overlap, freeze and  
art freeze digital effects

#### RESULTS

**Horizontal Resolution:**  
Hi8—400 lines;  
8mm—250 lines

**S/N Ratios (dB):**  
Hi8 luminance—43.4,

unweighted; 49.8,  
weighted; 8mm video—  
43.5, unweighted; 50.8,  
weighted; chroma AM—  
41.8; chroma PM—37.8

#### Audio Frequency

**Response:**  
40 Hz-15 kHz, +0.2/-3  
dB, -4.7 dB at 20 Hz,  
-9 dB at 20 kHz

**Dynamic Range (dB):**  
72.1

**Audio Distortion:** 0.3%

#### RATINGS

**Picture:**  
very good/excellent

**Audio:** very good

**Ease of Use:**  
very good

**Overall Performance:**  
very good/excellent



reliable recordings.

Carried over from Canon's A1 Digital camcorder is the angled position of the recorder section with a second grip that lets users hold it as they would a 35mm film camera. Two zoom rockers permit more natural zoom operation, and most camera controls are touch coded. Such features as piezo autofocus, manual iris with an onscreen indicator, a white balance lock, seven shutter speeds to 1/10,000-second, hold-down fade, time/date/title imprinting and edit search are all preserved. In short, the L1 is an evolutionary step forward, packed with tested features that improve camcorder operation and capability.

Those who wish to fully tap the L1's potential will want to consider the camcorder's unique optional components. The 8x lens, priced at \$400, is a compact alternative to the 15x lens, while the VL lens adapter, for \$350, gives the L1 compatibility with the EF series of EOS lenses. A CL 2x lens extender, for \$350, doubles the range of any lens in use, giving the camcorder extra reach.

**Description.** The L1 looks somewhat like the A1 Digital but the battery is back in the hand grip and the lens projects further. The cassette hatch is at the left of the recorder section and opens rearward. One zoom rocker is on the camcorder grip. The other is under the right thumb when the L1 is held like a 35mm camera. The power and alternate run/stop buttons are near the right edge of the top panel, as are the eject lever, a headphone level control and buttons for counter reset, stop, pause/still, fast forward/search, play, rewind/search and tape return.

An LCD screen on the back of a turret provides counter, function and caution indications. At its top is an accessory shoe. Further forward is a second shoe for the stereo zoom supplied microphone. Also present are jacks for stereo mic and mic power, concentric controls for record levels and a switch for a 20-decibel sound attenuator.

On the left is a hinged electronic viewfinder with a large eyepiece that lets users see the screen from a short distance. The front of the EVF has a tally light and the sensor for the IR remote control. The bottom has a switch for the tally light, a thoughtful addition.

The grip on the right side has a run/stop button, a zoom rocker, a battery release and the battery in its recessed side. On the left side of the body are buttons for fade, auto/manual focus, one shot AF, the high-speed shutter, auto/manual exposure select, the lens release and a manual exposure/gain thumbwheel.

On the surface above are buttons for title, date and digital effects on and off.

On the side are the earphone jack, a switch for master auto/manual camera mode, and buttons for record (edit) search, digital effects, auto/set white balance and average/peak metering, plus a compartment for audio/video jacks.

The digital effects are a close-up digital zoom, overlapping the final portion of a scene over the start of the next one, a freeze that lets users record a still image or images every 1/8 second, art freeze for adding a paintlike effect to stills, and a gain up that records frames at intervals between 1/8- and 1/30-second. The gain up option lets users operate at light levels as low as 0.5 lux, but motion appears jittery or smeary. At the front is the new VL lens mount. The lens is conventional-looking but large, with manual zoom and focus rings.

The jacks compartment has an edit switch and jacks for S-video, video, mono and stereo audio, DC out for the RF adapter and LANC remote control. On the right side, another compartment has buttons for title/date, timer, Hi8, shift, line in/out and the clock battery.

The infrared remote control has a zoom rocker and buttons for date, title, art, strobe, clear, counter reset, tape return, display, rewind/search, play, fast forward/search, stop, frame advance, pause/still and record.

**Operation.** Using the camcorder in automatic mode is as simple as using a comfortable point-and-shoot model. The autofocus works relatively well, but can be fooled by certain types of subjects. The manual options are easy to access, but some experience is needed to get the best out of them. What you see in the EVF is what you get, plus color.

Time/date imprinting is easy. Superimposing a title of up to two lines of 16 characters each is no more difficult than cycling through the characters needed to compose it. The digital effects work as promised, but should be used judiciously. The same is true of manual gain control and the mic attenuator. There is a lot to learn, but when you do the L1 opens a host of creative options. Operational ease is very good, even though the L1 is heavier and bulkier than Canon's previous top models.

**Performance.** In Hi8 mode the L1 has a horizontal resolution of 400 lines; in 8mm, it is 250 lines. In Hi8, the unweighted luminance signal-to-noise ratio is 43.4 decibels. The weighted luminance S/N is 49.8 dB. In 8mm mode, video S/N is 43.5 dB unweighted and 50.8 dB weighted. Chroma AM S/N is 41.8 dB and chroma PM S/N is 37.8 dB. Luminance and video S/N are high compared to other Hi8 camcorders, but the chroma measurements are average.

*continued on page 34*

# Satellite Television

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# VIDEOTESTS



**Code One:** Sony's CCD-V801 is the first camcorder with RC time code, which tags each frame with the hour, minute, second and frame number.

## VIDEOTEST NUMBER 590

### *Sony Hi8 camcorder with time code*

Sony's CCD-V801 is the first consumer camcorder with a frame-accurate time code generator. Its Rewritable Consumer (RC) time code is a new type not di-

rectly compatible with existing codes like SMPTE, VITC or RAPID. RC time code tags each frame with the hour, the minute, the second and the frame number.

The V801 also inserts a separate data code with the date and the time. The data and RC codes are written by the video heads between the video and the PCM audio tracks. It may be added to any 8mm tape without altering informa-

tion already on the tape, and is invisible to machines not equipped to read it.

Sony also offers the \$1,000 RM-E700 editing controller/titler, which uses the code for accurate editing with any VCR or camcorder that accepts LANC, Control S or infrared signals. The RM-E700's accuracy depends on the consistency of the recorder's performance, because it has a timing adjustment to com-

*continued on page 22*

#### **Sony CCD-V801 Hi8 Camcorder**

##### **DATA**

**Price:** \$1,900

**Weight & Size (h/w/d):**  
2.9 lbs; 5-1/2 x 4-1/4 x 14-1/4 inches

**Image Sensor:**  
1/2-inch CCD; 410,000 gross pixels

**Lens:**  
f/1.8, 10x (8-80mm)  
variable-speed power  
zoom with macro

**Filter Diameter:**  
46mm

**Minimum Focusing  
Distance:**  
4.3 feet excluding macro  
range

**Autofocus:**  
TTL, switchable to  
manual

**Minimum Illumination:**  
rated—4 lux; measured—4.3 lux for 50  
IRE

**Iris:**  
auto/manual with 16—  
0.5 EV steps to f/19

**Auto Fade/Overlap:**  
about 4 secs.

**Sensitivity (dB):**  
switchable -3 to +18 in  
8 steps

**Shutter Speeds (sec.):**  
27 steps from 1/10,000  
to 1/60 (normal)

**White Balance:**  
full auto, push button  
auto, indoor and out-  
door settings

**Viewfinder:**  
tiltable EVF with LED  
for camera recording  
and indicators for cus-  
tom mode, macro,  
white balance mode,  
fader and programmed  
auto exposure, battery,  
tape, moisture, head  
clog and caution, Hi8,  
LP playback, tape/cam-  
era operating mode,  
tape counter, title num-  
ber/color/mode, zero  
memory/index mode  
and date/time

**Viewfinder Controls:**  
magnifier focus, tilt up/  
down, position and  
viewing hood releases

**VCR Controls:**  
stop, rewind/search,  
play, fast forward/  
search, pause, record,  
slow and frame advance  
forward and reverse

**Microphone:**  
stereo with wind switch

**Jacks:**  
S-video in and out, vid-  
eo in and out, stereo  
line audio in and out,  
DC out for RFU, LANC,  
headphones, external  
stereo mic and mic  
power

**Formats:** Hi8, 8mm

**Video Heads:** 2

**Cue & Review Search:**  
approx. 9x

**Visible Fast Forward  
and Rewind:**  
Skip Scan—hold down  
fast forward or rewind  
button in fast forward  
or rewind mode

**Fast Forward/  
Rewind Time:**  
6-1/2 min. for E6/  
P6-120 cassette

**Remote Pause:**  
LANC (Control L)

**Remote:**  
IR wireless with buttons  
for start/stop, zoom,  
play, fast forward/  
search, rewind/search,  
stop, pause, frame ad-  
vance/play direction,  
slow, record (2), data  
screen, index, mark,  
erase, counter reset,  
zero memory and a  
hold switch

**Counter Digits:**  
5—hrs:mins:secs.

**Program Start  
Locator/Index/Cue:**  
index with mark and  
erase

**Audio:** hi-fi AFM stereo

**Titles/Graphics:**  
2 memory pages used  
separately or together,  
in 8 colors, reverse and  
bidirectional scroll

**Special Features:**  
RC time code, still  
frame, bidirectional  
frame advance, 1/5x  
and 1/30x slow motion,  
2x play, insert edit,  
auto rewind, counter  
memory, separate eject,  
edit search and flying  
erase head

**Absent Features:**  
PCM audio, audio dub,  
video dub

**Accessories:**  
wireless remote control  
with batteries, NP-66H  
75-min. battery pack,  
AC-V65R 100-240 VAC  
50/60 Hz AC adapter  
charger, CR-2025  
lithium clock battery,  
RFU-90VC RF adapter,  
Hi8 cassette, shoulder  
strap, jack covers, lens  
cap, video/stereo audio  
cable and S-video cable

##### **RESULTS**

**Horizontal Resolution:**  
400 lines, Hi8; 250  
lines, 8mm

**S/N Ratios (dB):**  
Hi8 luminance—42.1  
unweighted, 51 weight-  
ed; 8mm video—43.8  
unweighted, 50.8  
weighted; chroma AM—  
41.5 Hi8, 45.5 8mm;  
chroma PM—39.3 Hi8;  
39.8 8mm

**Audio Frequency  
Response:**  
AFM—40 Hz-15 kHz,  
+0.2/-2.7 dB, down 5.2  
at 20 Hz and 5.7 at 20  
kHz

**Dynamic Range:**  
76.4 dB

**Audio Distortion:** 0.3%

##### **RATINGS**

**Picture:**  
very good/excellent

**Audio:**  
very good/excellent

**Ease of Use:**  
manual mode—very  
good; auto mode—ex-  
cellent

**Overall Performance:**  
very good/excellent



## VIDEOTEST NUMBER 591

### Hitachi combi player

Hitachi's VIP-RX6EX—its first combi player for the U.S. market—is a solid, no-nonsense machine that achieves its modest suggested price of \$630 without sacrificing performance. It doesn't have all the bells and whistles of costlier players, lacking, for example, a jog/shuttle dial, two-sided play and special effects for CLV discs. But it offers the basic features combi players should possess including a variety of playing speeds and search modes.

Like other combi players, it handles all popular optical disc formats, from three-inch CD singles to 12-inch laserdiscs, with the usual exception of the graphic component of CD+G discs.

All the usual options—like time/frame search, chapter/track search and speed search—are possible. Speed search starts off slowly and builds to about 60x. Repeat of a single chapter/track, a programmed sequence, a whole side or the material between two user-selected points is available.

Other playback options include an intro scan function that plays the first eight seconds of each chapter or track, random selection of all chapters or tracks, and user-programmed play for up to 24 chapters or tracks. A last memory function restarts the player from the point at which power was interrupted (accidentally or intentionally). In addition, the player automatically selects chapters or tracks to best fit on two sides of a tape if you specify the tape's total length.

The audio side of the player is also exactly designed, aided by an 8x oversampling digital filter for low distortion.

#### Hitachi VIP-RX6EX Combi Player



##### DATA:

**Price:** \$630

##### Weight & Size

(h/w/d):  
16.6 lbs: 4-7/8 x 17 x  
16-3/8 inches

**Power Use:** 37 W

##### Formats:

CD single, CD, CD-V,  
8- and 12-inch LDs/  
CDV-LDs, LD single

##### Search Features:

bidirectional scan at about 15x for 2 seconds, then 60x; chapter/track skip; chapter/track search; frame number search on CAV discs; time search on CLV, CD-V, CDV-LD and CD discs; memory search to selected frame or time number; memory search: time, within track, from beginning of disc, or from end of disc; track/index search for index marks within single track; or index search, on CD, CD-V and laserdiscs with index numbers

##### Remote Control:

buttons for open/close, pause/stop, play, single play, VHF, sound, D/A CX, chapter/track + and -, scan forward and reverse, still/step forward and reverse, multispeed play forward and reverse, speed + and -, display, mode, repeat, A-B, 10-digit keypad, 10+, program memory, frame/time/index and clear

##### Counter Digits & Memory:

time—4 (mins./secs.) or

frame number—5; chapter or track—2; index—2; memory by frame, time, track or index

##### Program Start

##### Locator/Index/Cue:

frame/time, chapter, track, index

##### Analog Audio:

hi-fi AFM—stereo/2 channel or dual mono/2 channel

##### Digital Audio:

stereo or dual mono

##### Titles/Graphics:

onscreen—chapter/track, frame/time, absolute/remaining/total time, operating mode, speed, repeat modes, programming data and audio output

##### Special Features:

last memory, edit play; for CAV discs only—still frame, bidirectional frame advance, bidirectional variable-speed play (12x, 3x, 2x, 1/2x, 1/4x, 1/8x, 1/16x, 1 frame per second, 1 frame every 3 seconds)

##### Absent Features:

jog/shuttle dial, two-sided play, CLV effects, digital effects and optical audio output

##### Accessories:

remote control (needs 2 AAA batteries), video cable, audio cable, 75-ohm antenna cable and antenna transformer

##### RESULTS

**Horizontal Resolution:**  
410 lines

##### Video S/N Ratios (dB):

video, unweighted—  
51.1; video, weighted—  
57.3; chroma AM—  
49.2; chroma PM—40.1

##### Audio Frequency

##### Response:

digital—10 Hz-20 kHz,  
+0.1/-0.5 dB; analog—  
20 Hz-20 kHz,  
+2.2/-1.6 dB

##### Audio S/N (dB):

digital—more than 100;  
analog—65.3

##### Audio Distortion (%):

digital—less than 0.1;  
analog—0.3

##### RATINGS

**Picture:**  
very good/excellent

**Audio:**  
very good/excellent

**Ease of Use:** excellent

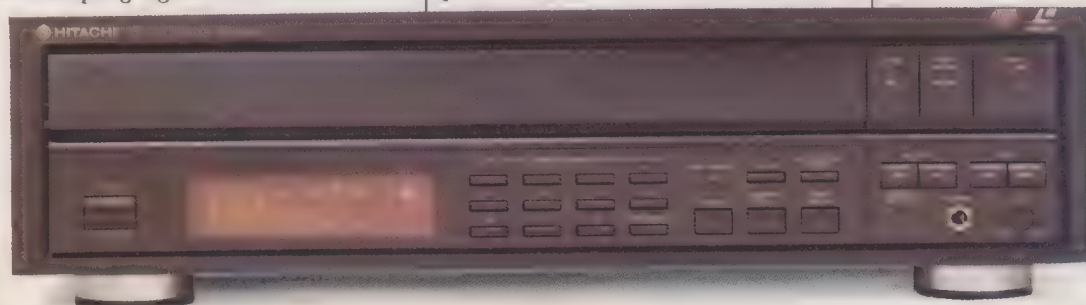
**Overall Performance:**  
very good/excellent

tion, a 20-bit signal processing circuit with a low-pass filter and a one-bit digital-to-analog converter with double-step noise shaping for premium reproduction. The player accepts three-inch CD singles and eight-inch laserdiscs without adapters.

**Description.** The VIP-RX6EX is black with touches of gold. The display is a restful orange. Most of the wide upper band on the front panel is a mo-

torized door that covers the disc drawer plus buttons for stop, play/pause and open/close. On the left side of the wider lower band is the power switch, followed by a comprehensive display panel and buttons for the 10 digits, 10+, program, TV/LDP, auto program editing, display, random play, intro scan, search forward and reverse, skip forward and reverse, a quarter-inch headphone jack and a

*continued on page 23*



##### New Kid

##### on the Block:

Hitachi's first combi player features 8x oversampling and a one-bit digital-to-analog converter for better sound.



# VIDEOTESTS

VIDEOTEST NUMBER 592

## Sharp LCD projector

Sharp's new XV-120ZU LCD projector is about 70 percent brighter than the XV-100 reviewed last year ("Videotests," May '90). The increase in brightness comes from an enhanced optical system that also allows this projector to be 19 percent smaller and 22 percent lighter. The new shape makes it easier to carry, but it still requires an AC power source.

One of the great benefits of LCD projectors is that they need only a single lens, so convergence of the red, green and blue images can be set at the factory. Theoretically, there should be none of the color fringing found in multilens projection systems.

The XV-120 is equipped with a 2x zoom lens and a focus ring. At the recommended screen distance of 15.1 feet, it produces a 100-inch image (measured diagonally). The zoom can reduce this to 50 inches. The projector can be positioned from 6.2 to 29.5 feet from the screen, with corresponding changes in image size. The single lens, the small power supply and the lack of CRTs contribute to lightness and compactness.

Like many other front projectors, the XV-120 contains no audio circuitry. The user must provide speakers, amplifiers and control systems.

**Description.** The projector resembles a fat briefcase with a lens sticking out one end and a fold-down handle on top. The front is bare but for the lens.



**Through a Glass Brightly:** New optics make Sharp's XV-120 70 percent brighter than previous models.

The left side is also bare. The right has an air intake for the cooling fan, with a filter that can be removed for cleaning.

All controls are on the top panel. Exposed near the left front are a power button and indicators for power, lamp and temperature. A flap covers buttons for input select, video/S-video, blue screen on/off, status, reset, select, plus and minus.

The status button calls up an on-screen display of five picture characteris-

tics with scales showing current settings. The select button calls up each characteristic and its scale, while the plus and minus buttons make adjustments.

The rear panel holds the cooling system exhaust, a door for lamp access and the power cord. A column at the left contains input connectors for video 1, S-video 1, video 2 and S-video 2. There is also a 12-volt DC output, which sends on/off information to a powered screen. On the bottom are two screws that adjust the elevation of the front of the projector. Geometric distortion occurs if the bottom of the picture is higher than the bottom of the lens.

**Operation.** The projector is so simple to use that it can be hooked up and operated in the dark. The power and video cables are all that need to be connected. The power switch turns on the lamp, the cooling fan, power and lamp indicators, and an onscreen indicator for the selected video source.

Unlike the XV-100, the new model does not automatically switch to S-video when fed a Y/C signal. A switch selects between video and S-video, and another selects between the inputs 1 and 2, effec-

### Sharp XV-120ZU LCD Projector

#### DATA

**Price:** \$3,995

**Weight & Size (h/w/d):**  
27 lbs; 12-3/8 x 8-5/8 x  
17-5/8 inches

**Power Use:** 215 W,  
approx.

**Screen Size:**  
20-100 inches

**Inputs:**  
video—2, RCA-type pin  
jacks; S-video—2,  
switchable with video  
inputs

**Absent Features:**

tuner, monitor output,  
audio system and re-  
mote control

**Accessories:**  
lens cover, air filter and  
video cable

#### RESULTS

**Horizontal Resolution:**  
rated—more than 300  
lines; measured—  
280-290 lines

**S/N Ratios (dB):**  
video—55; chroma  
AM—63; chroma PM—  
62

**Screen Brightness:**  
variable with image  
size and screen reflec-  
tance

**Color Temperature:**  
5,600 Kelvins

**Accuracy of Colors:**  
very good

#### RATINGS

**Picture Quality:**  
excellent

**Operational Ease:**  
excellent

**Overall Performance:**  
excellent



tively providing four inputs.

A single button resets picture adjustments to factory settings. Focusing the image and zooming to fill the screen are the only other adjustments that may be made, other than altering the distance from the screen. Sharp offers optional 100- and 80-inch screens in electric and manual models with wall and ceiling mounts, as well as a free-standing tripod-mount screen.

Otherwise, any light, flat wall can yield an acceptable picture. Curved screens are not recommended. A user should clean the air filter every 100 hours of operation. Ease of setup and operation are excellent.

**Performance.** Because the organization of the pixels is staggered and the pixels are small, there is no screen door effect on the picture. However, the pixels are distinctly visible at large image sizes. Since each pixel is a single color, certain small details that appear fuzzy or smeared on CRT projectors disappear completely if they are tiny, or influence the entire color of a pixel if they are large enough.

Horizontal resolution is 280 to 290 lines. We are aware of no means of meas-

uring signal-to-noise ratios directly from the terminals of an LCD, so our ratings are based on comparisons with tube sets. Thus, the video S/N is approximately 55 decibels while chroma AM and PM S/N are each about 62 dB. Color temperature is 5,600 Kelvins.

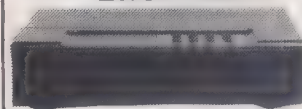
Screen brightness varies both with image size and screen reflectance. Ambient light must be kept low so it doesn't wash out the image. The picture displays minor color fringing at the top corners, and has a hot (bright) spot in the middle. It shows some pincushion distortion at larger picture sizes.

This is only the third LCD projector in general release. It is much better than Kodak's discontinued LC500 and much brighter than the XV-100, which remains in the line at \$500 less. We rate the XV-120 excellent for LCD projection.

**Conclusion.** The XV-120 is brighter, smaller and lighter than its predecessor. Its picture quality sets a new standard of excellence for consumer LCD projectors, but the pixel structure is still visible in large images. Overall performance is excellent. At \$3,995, it is our top choice for a portable LCD projector.

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ECZ-660



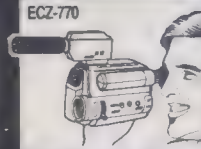
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# SONY CAMCORDER

continued from page 18

pensate for the recorder's preroll time.

Except for time code and a slightly longer zoom, the V801 is virtually identical to Sony's CCD-V101 and Ricoh's R-808H ("Videotests," Sept. '90). It reprises all the V101's extensive capabilities, including AFM stereo sound, index marking, dual titlers, remote control and frame record; recordable custom contrast, color, hue and sharpness; auto exposure modes; sport, portrait, shutter priority and aperture priority; and 27 shutter speeds, 16 aperture choices and eight gain levels.

**Description.** The V801 is nearly an inch longer than the V101 because of its 10x zoom lens. The long LCD on the left side is full of information, much of which is duplicated in the viewfinder. Titler control buttons sit above the LCD, and time and date buttons sit forward of it.

Below are a spring-loaded thumbwheel, a full auto lock switch and manual select buttons for auto exposure mode, iris, shutter speed, gain, fader, focus, one-shot autofocus, white balance and white balance lock. The eject button and battery release occupy the rear edge of the machine.

Over the transport sit a camera/off/VTR switch, transport controls and a data screen button. Buttons for menu, cursor control, execute, slow, frame advance forward and frame advance reverse hide under a nearby flap. A control group over the camera section contains buttons for subsidiary run/stop,

counter reset, return to zero, index and an edit search rocker. The zoom rocker, main run/stop switch and standby switch occupy the usual positions.

The outer edge of the hand grip holds jacks for LANC and headphones. A covered compartment further back contains jacks for S-video, video, stereo audio and DC output, plus an input/output switch. Near the front are the stereo microphone, a wind noise switch and jacks for an external stereo mic and mic power. The battery attaches at the rear.

The front has the same layout as most Sony camcorders, with the addition of a translucent white window in the lens cap for manual white balancing. The remote control duplicates the camcorder's transport controls. It also has a zoom rocker, buttons for 2x play, time code write, and index mark and erase, plus a hold switch that disables it. The camcorder's infrared sensor faces forward—perfect for shooting, but not as convenient for playback.

**Operation.** In full auto mode, the V801 is as easy to use as the simplest camcorders. The manual options are not difficult to use, but some knowledge, study or experimentation is needed. The focus and white balance controls operate like those on other camcorders. The high-speed shutter gives choices of 1/100-, 1/1,000-second and normal (1/60). Turning the thumbwheel accesses other speeds. Manual control of aperture or gain can only be achieved from an auto exposure mode.

RC time code writing is automatic. The dual titlers may be scrolled up or down and used together. Onscreen displays and the LCD display keep the user

informed of options and warnings. Onscreen menus let the user select such functions as remote control on/off, slow/still picture adjust, four-frame record (for animation), RC time code/normal counter, contrast, color, sharpness and hue preset. A demo mode runs through the manual options. The data screen button displays viewfinder information on the output signal.

The direction of all the play modes can be reversed with the frame advance buttons. Index marks are recorded manually in record or playback, and erased only in playback. Index search for up to 99 marks is available. Ease of operation in full auto mode is excellent. In manual mode, it is very good, but only because you have to think.

**Performance.** In Hi8, the V801's horizontal resolution is 400 lines with an unweighted luminance signal-to-noise ratio of 42.1 decibels. The weighted luminance S/N is 51 dB, while the chroma AM S/N is 41.5 dB and the chroma PM S/N is 39.3 dB. On standard 8mm tape, horizontal resolution is 250 lines with an unweighted video S/N of 43.8 dB. Weighted video S/N is 50.8 dB. Chroma AM S/N is 45.5 dB and chroma PM S/N is 39.8 dB.

Camera resolution is more than 410 lines. It delivers 50 IRE units at light levels as low as 4.3 lux with the gain adjustment at zero decibels. Color rendition is excellent; however, contrast, color, hue and sharpness are all adjustable in record mode.

The V801's performance is better than that of the CCD-V101 in all areas. The V801's picture quality is very good to excellent. The only Hi8 camcorder



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that exceeds it is Sony's CCD-V5000 ("Videotests," Aug. '90).

Audio frequency response on the stereo AFM tracks is 40 Hertz to 15 kilohertz, +0.2/-2.7 dB, down 5.2 dB at 20 Hz and 5.7 dB at 20 kHz. Audio S/N is 76.4 dB and the total harmonic distortion is 0.3 percent. Audio quality is very good to excellent by 8mm and Hi8 standards.

**Conclusion.** The V801 is unique among consumer camcorders because of its RC time code, which should allow more precise editing when combined with the RM-E700 editing controller/titrer. Otherwise, it is even better than Sony's outstanding V101, with a longer zoom and improved audio and video performance. Its overall performance is very good to excellent. At \$1,900, it is an excellent value which we recommend highly. ■

## HITACHI

continued from page 19

headphones level control.

When the open/close button is pressed, the door swings down and the disc drawer slides out. The drawer has a deep depression for 12-inch discs and stepped, concentric rings for smaller discs.

The rear panel has two sets of video and stereo audio outputs and, near the center, a channel 3/4 output selector and F-connectors for VHF antenna input and output. The player rests on four 3/8-inch feet.

The small remote control is organized into three groups of buttons, differentiated by background color. On a gray background are controls for power, stop/open, A and B repeat, audio monitor, CX, auto digital/analog and pause. Against a black background are controls for play, forward and reverse pairs for search, chapter/track skip search, still/step and various speeds. The play button is emphasized by a large green border. The remaining buttons, on a fine cross-hatch background, are for display, chapter/frame-time, program, clear, search/memory, 10+ and a 10-digit keypad.

**Operation.** After a simple hookup procedure, using the player is as easy as turning on the power, opening the disc drawer, inserting a disc and closing the drawer. Play is automatic—you won't need to touch another control until the side is over, unless you want a special option.

Only CAV discs with frame numbers allow still frame, frame, search, bidirectional frame stepping and multiple-speed play on this player. Multispeed play offers speeds of 3x, 2x, 1/2x, 1/4x,

1/8x, 1/16x, 1/30x (one frame per second) and 1/90x (one frame every three seconds), all without sound.

Its other features include scan and the ability to search, play or repeat a side, a chapter, a track, an indexed segment or a user-selected segment. Users can also program chapter or track segments to play in an order they select, and repeat A-B segments, selections, an entire program or a whole side. Users can also search CLV discs by time and CAV discs by frame.

The major features you may miss are still and multiple-speed play on CLV discs (which require digital memory for the pictures), some picture effects and a jog/shuttle dial. Especially useful features are the intro scan function that plays the first eight seconds after every track or chapter on CDs, and the programmed playback of selected chapters or tracks. Overall ease of operation is excellent.

**Performance.** The VIP-RX6EX delivers pictures with about 410 lines of horizontal resolution and an unweighted video signal-to-noise ratio of 51.1 decibels.

The weighted video S/N is 57.3 dB. Chroma AM S/N is 49.2 dB and chroma PM S/N is 40.1 dB. Video and chroma S/N deserve special praise. Performance earns a very good/excellent rating compared to the best combi players we've measured.

The frequency response of the digital audio is 10 Hertz to 20 kilohertz, +0.1/-0.5 dB, and is 20 Hz to 20 kHz, +2.2/-1.6 dB, for analog audio. Audio S/N is more than 100 dB if the other channel is not driven. Channel separation is more than 95 dB for digital material and more than 65.3 dB for analog material, while the total harmonic distortion is less than 0.01 percent (our instrument's limit) for digital material and 0.03 percent for analog material. Audio performance is very good to excellent. Overall performance is also very good to excellent, making the combi player a very good value for its modest price. ■

## TECH TIP

### Velcro for video

To keep a camcorder cap from blowing around in the wind, place a small piece of Velcro on the lens cap and another piece on the bottom of your camcorder. This can be more effective and easier to use than the clips included on many lens caps.

Paul Anderegg  
San Diego, California

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# CES NEW PRODUCT PREVIEW

EDITED BY BRIAN CLARK

*Refinements  
expected to highlight  
summer show.*



## NOW PLAYING IN CENTERFIELD

It's that time of the year again, when the video faithful make their yearly pilgrimage to Chicago for the Summer Consumer Electronics Show. Among the new VCRs on view will be Fisher's FVH-8901 and Toshiba's M-657, both with midmount tape transports, a feature likely to appear on many more decks. The design reportedly reduces picture jitter caused by vibrations inside and outside the machine. Both the FVH-8901 and the M-657 are VHS hi-fi decks with automatic head-cleaning systems and daylight-saving time compensation switches. Watch for more on future midmounts.

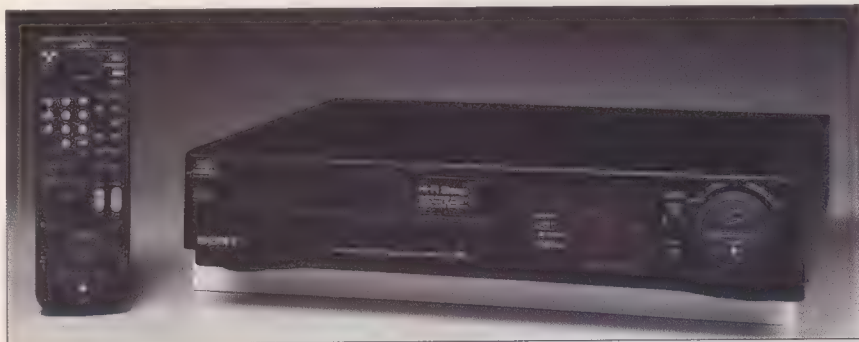


## SOUND OF A CYCLONE

Toshiba's new CX3286A TV set features a digital sound processor with four preset modes, and introduces Toshiba's Cyclone ABX sound system, an acoustic bass expansion system that delivers bass response down to 50 Hertz. The 32-inch FST Super Tube produces 700 lines of resolution, while the presence of two tuners permits color picture-in-picture from two broadcast sources. Jacks include S-video inputs and two audio/video inputs, as well as a set of front inputs. External speaker terminals are also present. Other features include programmable channel scanning and a 13-watt amplifier for the ABX sound system.







## SONY REINVENTS THE WHEEL

This year's CES is expected to feature numerous product refinements. A case in point is Sony's SLV-686 VHS VCR, with its new Swing Shuttle, which combines all transport controls in a single, segmented dial, making it easier to operate the deck by feel.

## AS YOU LIKE IT

Canon continues to offer a choice of camcorders that range from challenging, like the L1, to straightforward and easy to use. In the latter category, Canon will offer the E65 with full auto features, along with a 10x zoom and a compact light that snaps into the E65's accessory shoe. The gain-up mode permits recording at 2-lux illumination.



## AMPLE POWER

Onkyo's TX-906 AV tuner amplifier delivers more power than last year's model, and permits multiroom use with an optional remote sensor. The "simul-source" selector can even make a second audio source available to a satellite room. A separate recording selector and two video input/output pairs are additional features, along with Dolby Pro-Logic surround capability.



## BEAM ME OVER

Panasonic's uniquely designed PV-PG100 Program Director has six LCD windows on its left side that correspond to essential VCR programming commands. Each window responds to an adjacent dial. When all instructions are set, the push of a button transmits the info to the VCR. Look for further coverage of Summer CES in forthcoming issues.

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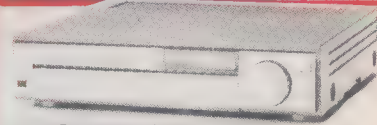
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### HITACHI VT-F540

VHS: Eight-segment assembler automates editing chores, placing desired scenes in any order. HQ Circuitry and digital auto-tracking ensure quality video and fuss-free playback.

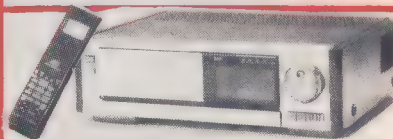
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### JVC HR-S5800U

S-VHS: Feature-laden deck offers the utmost in scene-finding convenience. Full-featured remote with display duplicates on-screen programming capabilities.

**CALL**



### JVC HR-SC1000U

S-VHS: Hi-Fi stereo, VHSC & VHS combo, jog shuttle, digital A/V track with dual screen programming.

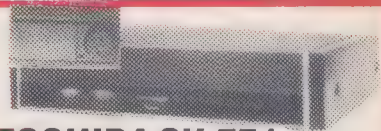
**CALL**



### HITACHI VT-S730A

S-VHS: Title/date recording adds personal touch. Bargraph-style "tape time remaining" display eliminates recording surprises. Synchro-edit feature simplifies dubbing.

**CALL**



### TOSHIBA SV-771

S-VHS: Optical scanner digitizes graphics for superimposition. Other digital tricks include color correction, fades, wipes, negative/positive, titles, and noise reduction.

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## Music by Mozart.

Don't get us wrong. We wouldn't presume to tamper with something as perfect as *Eine Kleine Nacht Musik* or *The Magic Flute*. We just wanted to make them easier to play.

So we created the M-T5010, the world's first cassette deck with on-screen commands. It's the newest part of Mitsubishi's Home Theater system, designed to make your audio and video



The M-T5010 dual cassette deck.



The M-R8010 Home Theater receiver.





## Words by Mitsubishi.

components work together as one cohesive, easily-controlled unit.

No more straining to see those tiny little LED displays on your audio components, or guessing whether you've done something right. This tape deck has on-screen menus for every function, from recording to scanning. And visual displays that confirm what you're doing every time you press a button.

Of course, the MT5010 is more than just a

new toy for videophiles. It has all the technical perks you'd expect from state-of-the-art audio, including dual amorphous tape heads, Dolby® HX Pro, and Dolby B & C noise reduction. Add to that functions like blank skip and intro-scan, and you get a cassette deck that makes playing your favorite music easier than it's ever been.

We like to think Herr Mozart would approve.



**MITSUBISHI**

TECHNICALLY, ANYTHING IS POSSIBLE\*



BY STEWART WOLPIN



## SUMMER CAMCORDER FESTIVAL

Mike McGowan videotapes sky divers—from above. Gary Speer explores mountains, camcorder at his side. Bungee Mike Wood leaps off bridges shooting video all the way down. Of course, not everyone's a daredevil, much less a video daredevil, but no matter what adventure you may be planning, there's no reason to leave the camcorder home. What should be left behind are shooting snafus.

With this in mind, we've compiled a special problem-solving shooting section, packed with ideas, equipment and portraits of videographers who demonstrate that, when it comes to personal adventure, not even the sky's the limit.

Contributing editor Stewart Wolpin starts with a tip-filled guide to successfully managing 10 of the toughest shooting situations you're likely to face. Wolpin talked with the experts and passes on their techniques. Contributing editor Bob Barlow takes that advice to its outer limits with profiles of daring videographers who share their secrets.

Part of the secret is uncompromising equipment. Taking a money-is-no-object mandate, managing editor Stan Pinkwas assembled an unusual collection of action-oriented camcorder products. Even if all you have in mind is a day in the country, the following pages should help you cope with the pleasures and perils of life in the shooting lane.



# 10 SUPER SOLUTIONS TO YOUR TOUGHEST SHOOTING PROBLEMS

*From ending jitters to getting great shots, pro advice for beating camcorder snafus*

Home video. The term conjures up visions of watching babies fall down on Sunday nights, of jittery and grainy pictures, of unsteady zooms aimed at unwilling subjects. And if the idea of sitting through someone's vacation footage unsettles your stomach, imagine what the concept does to a professional. "That's one thing I can't do," admits Howard Tyler, a cameraman for CNBC cable in New York. "Watching home videos is like being on a boat set for nowhere."

But you don't have to be aboard. With prime-time camcorder weather settling in, we surveyed budding videographers to find the 10 thorniest shooting problems they en-

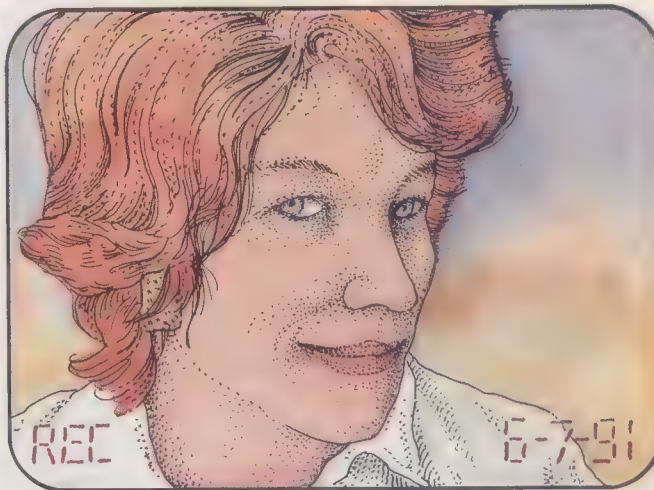
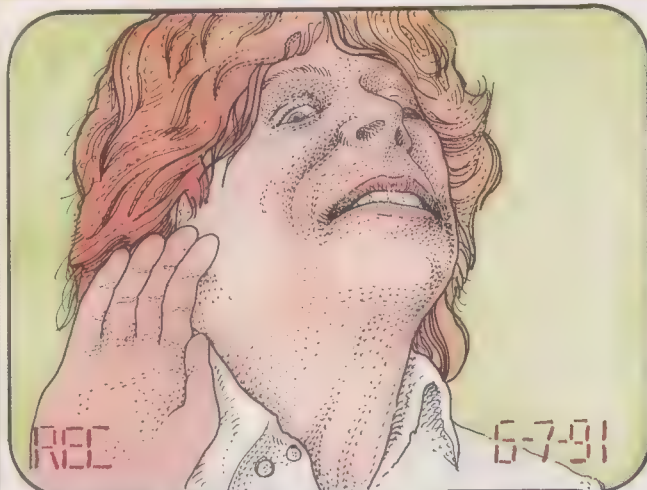
counter—then enlisted the help of five professional videographers.

Our camcorder think tank includes Howard Tyler; Dorothy Curley, director of travel videos for American Express and a former *Evening Magazine* producer; Charles Fox, a New York City-based wedding videographer; Dan McConnell, founder of the annual Outdoor Video Festival in Mammoth Lakes, California; and Tim Smith, a Canon technical representative. When asked about your shooting problems, here's what they advised:

### A CASE OF THE JITTERS

**1** Unintentional camera movement is what really separates professional-





**Making It Personal:** For a good portrait shot, frame tightly, shoot at a slight downward angle and leave room on the side the subject is facing.

looking video from amateur tapes. No matter how dramatic or breathtaking the footage, bouncing scenery will make anyone seasick.

A tripod is one obvious solution. If you carry one, use a fluid head model. So-called fluid heads are actually filled with an oil-based liquid, which smooths out pans.

But not every situation lends itself to using a tripod. Some situations (which may not be problematic for those with full-size shoulder-resting camcorders) are extremely frustrating for the growing number of users with light 8mm and VHS-C camcorders. In these cases, try shooting from the hip. Most camcorders have a flip-up viewfinder. Flip it up, and position the camcorder on your hip, placing your hand through the grip from above and using your thumb to control

the zoom. When you pan, twist your body at the hip. The camcorder will move with you, stabilizing the shot.

Electronic image stabilization, available on a number of VHS and VHS-C models from GE, Panasonic, Magnavox and others, gives non-pros added anti-jitter protection. But this feature primarily solves the jerky movements caused by minor, naturally occurring bumps—such as those made by a moving car—rather than those caused by your hand as it tires of supporting the camcorder.

#### UP CLOSE & PERSONAL

**2** Most people get real nervous (yes, you can even see them sweat) when the camera moves in for a close-up. For the videographer, this presents not only a personal challenge, but a technical one as well. And an important one to

learn to manage.

The first impulse is to accede to your unwilling subject's request and not get in close. You can almost always sneak back to a respectful distance and surreptitiously zoom in. But the more you magnify a shot, the more you magnify the bumps.

When you frame close subjects, leave them some room to the side of the frame they are facing. In addition, shooting slightly down at a face tends to be more flattering, especially with older people. Shooting down erases lines, shadows and wrinkled necks.

#### GETTING THE ACTION

**3** Jitter isn't much of a problem if you're shooting a stationary object. But the second that sucker starts to move—from side to side or, even worse,

## VIDEO DAREDEVILS GARY SPEER, MOUNTAINEER



**Top of the World:** Gary Speer on a peak high on Mt. Everest.

The next time you curse the clouds for raining out a barbecue, think about Gary Speer. Speer has braved 100-mph winds, subzero temperatures, even the death of a colleague while documenting expeditions to the world's loftiest peaks.

A self-confessed climbing fanatic, Speer took along a Ricoh 8mm camcorder when he tackled the 26,470-foot Himalayan summit of Gasherbrun in 1988. But first he had to solve a key technical question: How do you charge camcorder batteries high on a mountain, 120

miles from the nearest road? His answer was to pack a 12-volt solar panel, jerry-rig it to the camcorder's DC cable and connect that to the battery to be charged.

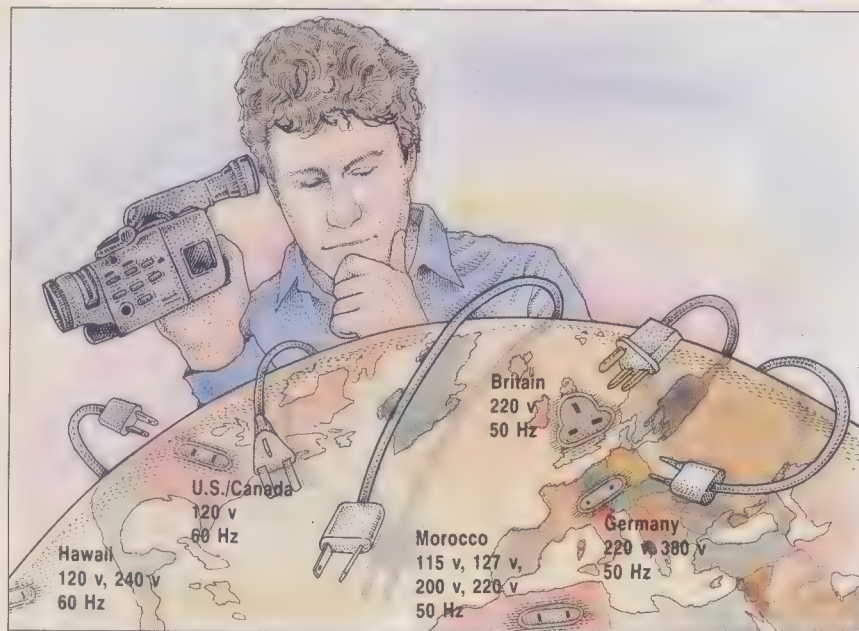
"That wasn't the only problem," recalls Speer. "If I didn't bring the camcorder into my sleeping bag before setting out on subzero mornings, it wouldn't work. And batteries that normally last an hour died in half that time." Studying his Gasherbrun footage, Speer noticed some shots were a bit jittery. So for a trip to Everest in 1989, he mounted screws onto his ski pole and ice axe, turning both into serviceable monopods.

Not all Speer's troubles were technical. One day on Gasherbrun, a fellow trekker fell into a frigid river, his heavy pack dragging him under as porters struggled—successfully—to retrieve him. Less fortunate was another climbing partner. He developed cerebral edema, a condition associated with high altitudes, and died a few thousand feet below the summit.

Speer's advice to wanna-be video daredevils: "Be prepared for anything, because chances are anything will happen."

—Bob Barlow





**Power Puzzle:** Expect power levels from wall outlets to vary within countries as well as between them.

closer or farther away, jitter intensifies as do focusing problems. You'll capture the action better if you:

- Find a surrogate tripod, a handy spot on which to rest the camcorder, like a fence.

- Turn off the autofocus if you're farther than 30 or 40 feet from your moving target. This keeps the autofocus from reacting to objects in the foreground.

- Position yourself so the action moves by you rather than toward you to make it easier for the camcorder to stay in focus.

## COPING WITH THE GLOBE

**4** Some countries like the U.S. use 110-volt house current. Others use 220 volts. You'll need adapters for all your video electronics. The one-word solution is Magellan's. This Santa Barbara, California-based mail-order firm offers "essentials for the international traveler." (Call 800-962-4943 for a catalog.)

Generally, the product you'll want is a transformer converter, which handles the 110- to 220-volt conversion for products under 50 watts, which includes both camcorders and battery chargers.

A bigger problem is the difference in

video systems. NTSC is the American and Japanese standard. Overseas, it's either PAL or SECAM. If you want to view what you shoot, take along a three-inch LCD pocket TV, or expect to review your footage through the viewfinder.

## PLANES, TRAINS & AUTOMOBILES

**5** "If you look out the window on the left," comments the tour guide, "you'll see a fantastic replica of a 19th-century village." You dutifully swing the camcorder around and shoot through the window. Yet when you view this great attraction later, you find you have shot your own reflection. And what does come out is out of focus and whizzes by too fast. Here's how to beat this touring trap:

- Clean the window, or at least the dirt that's on your side of the glass.

- Turn off the autofocus so the camcorder will focus on just the distant scenery, not passing road signs and fence posts, the dirt outside the window or the window itself.

- Get as close to the window as possible without hitting it with the lens.

## VIDEO DAREDEVILS DAN THOMAS, DEEP WATER DIVER



**In the Swim:** Diving videographer closes in on a sea turtle.

A glance at Dan Thomas' resume reveals such chilling jobs as "diving at nuclear power plants in the reactor cavity and fuel transfer canal" and "penetration to 600 feet in a four-foot diameter pipeline." As owner of John

W. Peterson Diving Service, an industrial underwater diving company, Thomas spends most days poking around in the murky depths below dams, bridges, refineries and the like. Whatever needs doing underwater, he does it, including welding and cutting operations. And wherever he dives, he takes his trusty camcorder.

"Video helps us build the business," says Thomas, an ex-Marine sergeant who's been diving for two decades. "When we show clients videos of our inspections, we're often awarded additional work. It's like an auto mechanic showing someone a defective part so he can make a more informed decision about repairing it." Thomas usually uses a Sony Handycam protected by a waterproof housing from Underwater Kinetics. "Sometimes, I mount the camcorder on my helmet. Other times, I just carry it," says Thomas.

The jobs are often dangerous, and Thomas says concentration is the key to staying out of trouble. "Sometimes, I'll find myself near pilings in rough, extremely cold water trying to get good video and swim at the same time. It's not easy. You have to have your priorities straight, and safety's first."

—Bob Barlow



**Taking the Fall:**  
Sky divers in formation  
over Florida, and pre-  
paring for a jump  
over Germany.



## VIDEO DAREDEVILS MIKE MCGOWAN, SKY DIVER

Push most people out of an airplane at 20,000 feet and the last thing they'll be thinking about is shooting a videotape. But most people aren't Mike McGowan, a free-fall videographer who performs such diverse tasks as documenting record-breaking sky dives and helping manufacturers study the midair behavior of new diving products.

"Video is very much a part of sky diving now," says McGowan, who splits his time between Florida and Pennsylvania. McGowan shot his first free-fall tapes nearly a decade ago using a Panasonic four-head portable VCR and a JVC tube-type camera. Now, he uses ED

Beta, Hi8 and S-VHS camcorders. "To keep my hands free, I have a motorcycle helmet that I bolt myself into and mount the camcorder on," he explains. Loaded, the helmet can weigh as much as 30 pounds, making for some uncomfortable touchdowns. "I have a chiropractor who would be sad to see me leave the sport," he says.

But more serious dangers lie beyond the threat of a sore neck. "When you're shooting, you can get so involved in what you're doing that you almost forget you're in a sport in which you have to save your own life every time you jump."

—Bob Barlow

● If you're shooting at night, turn off the interior lights, if possible. If not, shield yourself from interior light with

the window curtain, an overcoat, a jacket—even another person if you're not planning a lengthy shot.

● Shoot at a 45-degree angle to the window, pointing the camcorder ahead or behind you and leaving the scenery in your viewfinder longer.

## VIDEO DAREDEVILS MICHAEL WOOD, BUNGEE JUMPER

It was a typical day for Michael Wood. First, he taped an 8mm Canon camcorder to his hand. Then, with 2,000 onlookers chanting a countdown, Wood peered down from his vertiginous seventh-story perch atop the atrium of San Francisco's Gift Center. "Three...two...one," shouted the crowd—and Wood hurtled downward into the throng, viewfinder firmly pressed to his face.

Fortunately, Wood was secured by bungee cords—those heavy-duty elastic straps favored by moving men and people who like to jump from high places. In this leap, Wood (a.k.a. Bungee Mike) dropped nearly 70 feet, bounced skyward, plummeted again and...well, you get the picture.

And so did Wood, who, as president of Adrenaline Rush Adventures in Dublin, California, uses his camcorder to document a variety of death-defying stunts. On any given day, Wood might be found sailing off a bridge, scuba diving or piloting an ultralight plane. And he gets it all on tape.

"Recording bungee jumps is challenging because you can't hold the camcorder to your eye all the way down," says Wood. "As a result, you're not in full control of what is recorded. Sometimes you have to jump five or six times to get exactly the effect you want." Moreover, at full deceleration—about 2.5 G-forces—Wood says videotapes begin to display static. "Other than that, taping a jump just adds to the fun."

—Bob Barlow

### LET THERE BE LIGHT

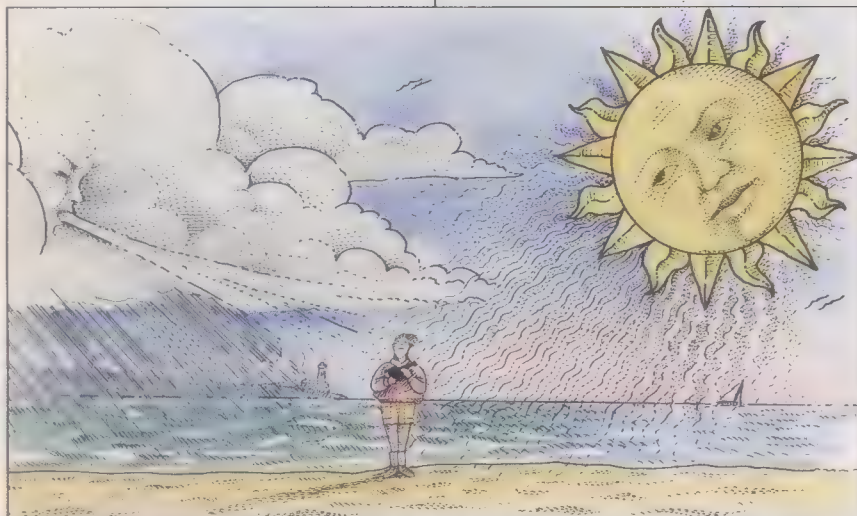
**6** Few things are tougher than shooting in bright sunlight. Faces bleach on the sun side and darken on the opposite side. And everyone squints. If you use a light for fill, faces look reddish. At night, available light results in grainy pictures with little or no color definition. Using a light throws long shadows, and is effective only within 10 feet.

Part of the problem is that artificial light leans toward the hot side of the spectrum, the red side, which is why flesh tones look sickly orange in many indoor videos. Sunshine tends toward the cooler side of the spectrum, the blue side, which often bleaches skin out. So lighting in daylight presents an entirely different set of options than lighting at night.

During the day, if you need to fill sun shadows on faces, forget a light. Position



# 10 SOLUTIONS



**Weather or Not:** Planning for climatic extremes will help keep tape dry and the dew light dimmed.

your subject perpendicular to the sun, and have someone hold a piece of white poster board on the opposite side to reflect the sunlight to fill.

At night, unless you're shooting in Times Square or downtown Las Vegas, you need lights. Most autofocus camcorders simply won't focus with less than 50 watts of light. To eliminate long shadows, use two lights and arrange a dia-

mond with the camcorder on one point, the lights on the wings and the subject at the point opposite the camcorder. If you want to soften a harsh light, put a screen or translucent plastic sheet in front of it, or try a diffusion or a star filter over the camcorder lens.

One lightless solution offered by some newer camcorders is a feature called gain up, which is jokingly referred

to as "grain up" for the resulting effect. This boosts the video signal, making the picture brighter but increasing noise.

## DEALING WITH THE WEATHER

**7** Every deviant weather condition poses its own set of camcorder problems. Taking your camcorder from hot, humid environs to a cold, dry place will cause lens fogging. In hot, humid weather, condensation can cause tape to stick to the heads. Cold weather drains battery power. And a day at the beach is no day at the beach for your camcorder. Blowing sand can clog heads, and salt water conducts electricity and will complete all the camcorder circuits. Here are some video-saving tips.

- Acclimate your camcorder to local shooting conditions by leaving it out for at least a half hour before use.

- If it's cold, store spare batteries in interior pockets to keep them warm. When not shooting, slip the current battery into your pocket as well.

- If it's raining, wrap the camcorder in a clean plastic bag.

## HEARING ALL YOU SEE

**8** Dialog is often drowned out by wind and conversations by other people. Built-in camcorder microphones are im-

## VIDEO DAREDEVILS JEFF HILL, CHUTE SKIER

Jeff Hill feels lucky. He's only been caught in one avalanche in the three years he's been shooting radical chute skiing maneuvers. "It wasn't that bad," recalls Hill. "It didn't all fall right on me. I've seen worse."

Hill records the hair-raising antics of visitors to the Bridger Bowl ski area in Bozeman, Montana, famed the world over for its steep, rocky avalanche chutes. The dangerous chutes are favored by skiers who have progressed from conventional downhill action to certifiable insanity. But avalanches aren't the only dangers awaiting schussing shooters, Hill notes. "We had a guy using a camcorder on the slopes here who miscalculated and crashed right into the skier he was shooting. His camcorder ended up in little pieces, and his face was cut."

On the slopes, Hill uses a Panasonic S-VHS camcorder, protected by a special foam-lined pack made by Dana Designs. One of his toughest problems is keeping shots steady. "Most shooting will be handheld and when you're moving on skis, especially during extreme skiing, you can end up with shaky footage," he says. "But if you pan with the subject, it's easier to mask the shake."



**Chute to Thrill:** Jeff Hill tapes a skier on a peak in the Rockies.

Hill also advises against zooming in too much—"that accentuates the shakiness"—and in favor of wide shots as long as "you don't let the subject get too small" in the frame. "And if you value your camcorder, don't pull it out of your backpack after coming in from the cold, or you'll definitely end up with dew problems. I mean, it's one thing to have an avalanche fall on you, but messing up a camcorder—that can really ruin your day." —BB



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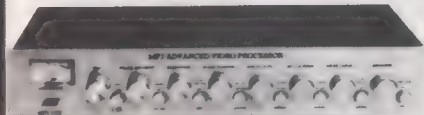
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proving, but they're not nearly as efficient as the third-party microphones available. There are two types of mics: omni- and unidirectional. For outdoor use, stick to unidirectional models, or you'll pick up every sound from every direction.

You can buy wind shields, but they're expensive and easy to lose. Better is a paper cup with a hole in the bottom slipped over the mic. This may lend

a tunnel effect to the sound, but this is adjustable if you monitor the audio through headphones and adjust the cup for the best sound.

#### STAYING CHARGED

**9** No matter how careful you are, at some point you will mix up charged batteries with used ones. There is a simple solution: masking tape. When you charge camcorder batteries, put a piece

of tape over the contacts, then remove the tape when you're ready to use the battery.

To get the most out of a nickel-cadmium battery, which can develop a so-called memory, discharge it completely before recharging. Do this either by running it out, or by buying a battery discharger/charger. One of the better ones is the Arkon PC-200 (for about \$100), which discharges a battery, then automatically starts the recharge.

#### ORDER FROM CHAOS

**10** Most people don't edit their footage. It's too time consuming; figure three times the length of any footage that's shot. Plus, there's the problem of locating all the necessary footage. Here are three options.

- Work like Alfred Hitchcock and storyboard each scene before you go out and shoot. (But who's that organized?)

- Jot down notes to keep track of what you shoot as you shoot.

- Don't worry about what you shoot. When you're finished, review your footage and note the length of each segment. Note the counter number length of each scene — remembering to start from the absolute beginning of each tape and resetting the counter to zero.

Now all you need is something interesting to shoot, and you're in business. ■

## Finally, A Compatible Unified Remote That's Easy To Use

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Although the Unified Remote Control unit is compatible with most JVC TVs and VCRs, as well as many TVs and VCRs from other manufacturers, it is possible that the Unified Remote Control will not work with your TV or VCR or in some instances will provide only certain functions.

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## CANON CAMCORDER

continued from page 17

Measured low-light sensitivity is better than the A1 Digital, and while gain up produces pictures in lower light it compromises smooth motion. The digital effects add a small amount of graininess to the image. Otherwise, picture quality is very good to excellent.

The audio frequency response is 40 Hertz to 15 kilohertz, +0.2/-3 dB, down 4.7 dB at the 20 Hz end and down 9 dB at 20 kHz. Dynamic range is 72.1 dB and the total harmonic distortion is 0.3 percent. The stereo, mic attenuator and manual level control all add to the quality and flexibility of the recorded sound. Audio quality is very good compared to other 8mm camcorders.

**Conclusion.** The Canon L1 opens up a new era in consumer camcorders. The recordable digital effects enlarge creative options, with the overlap feature filling a real need. Coupled with the useful features are very good to excellent picture quality and very good audio quality and ease of operation. Overall performance is very good to excellent. Its suggested price is \$2,999 and we recommend it highly. ■



HIGHER

# VISIONS

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## HIGHER VISIONS

### Hitachi's High End

As audio and video come closer and closer to meeting at the high end, it was inevitable that one manufacturer would create the ultimate a/v combination. Hitachi has taken that step in the form of its new UltraVision UTS-461 theater system, which provides the best in video (picture, tape and LaserDisc) and the best in sound (Dolby Pro Logic surround and hi fi components).

The UTS-461 is built around Hitachi's UltraVision 46-inch rear projection screen, a 100-watt, four-channel Dolby™ surround a/v amplifier, an MTS, Hi Fi VCR, a combi-player, a pair of four-way dual-subwoofer tower speakers, and a second pair of speakers for surround sound effects. The entire component system is handsomely housed in a matching high-tech black oak cabinet. The price for this extremely powerful system is equally attractive at under \$6,000.

The 46-inch projection screen (Model CU-4601B) exemplifies the overall quality that Hitachi has loaded

into the system package. It combines a dual electromagnetic/electrostatic focusing system and an aspherical large-diameter hybrid lens to achieve 825 lines of horizontal resolution, and 540 foot-Lamberts of brightness.

The "brain" of the system is the a/v amplifier (Model HA-V5EX), which provides six different surround modes — including Dolby Pro Logic — and up to 50 watts of power to drive a total of six video and three audio components. The combi-player (Model VIP-RX6EX) plays CDs and LaserDiscs, and with its 8-times oversampling filter, 20-bit signal processing circuit, and 1-bit D/A converter, it provides superior digital audio and video (425 lines of horizontal resolution, 48 dB S/N

ratio). Accurate tracking is assured courtesy of a digital tilt servo mechanism and disc stabilizer. An auto program feature makes it easy to record discs to tape. And the VT-F540A VCR features both Hi Fi stereo sound and auto head cleaning; its dedicated remote control easily commands all features, including the unit's advanced editing functions.

The system's sound is delivered by four-way dual subwoofer speakers, which handle up to 150 watts and incorporate two rear-firing 8-inch subwoofers, a 6 1/2-inch woofer, a 5-inch midrange, and a 3/4-inch ferrofluid cooled tweeter.

It is a "total" home theater in one package. But don't be scared off by this daunting configuration. Hitachi's Genius Remote II controls every function, including the three-way Dolby Surround system and the comprehensive Insight 2001 on-screen display system.■

### JVC's Picture Perfect

The VCR is the primary video source for most home theaters. The wide variety of programming and recent advancements in VHS

picture and sound quality features make it the logical complement for every high-end audio/video system.

JVC, the inventor of both VHS and its step-up alter ego Super VHS, continues to advance the state-of-the-art of this industry-standard video format. Improvements in

noise reduction, color and detail enhancement circuitry have increased an already-dazzling S-VHS image quality.

Furthermore, JVC has integrated a host of other advanced sound and operational features that expand the video experience and make that experience even more convenient to behold.

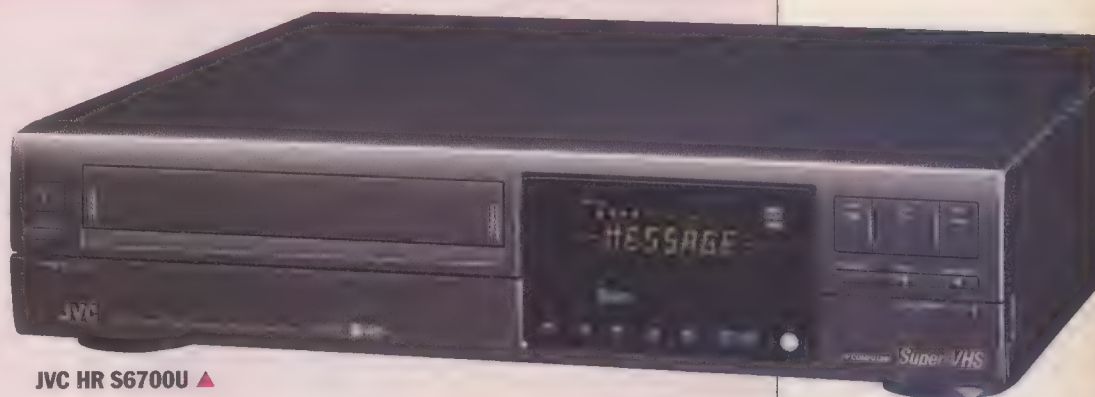
The new model HR-S6700U provides a perfect example of the perfect VCR picture. In addition to S-VHS, the model incorporates several proprietary picture-improvement technologies and the new oval-cut Super DA-4 head system,



which is designed for optimum response to the higher frequencies of Super VHS recording. To keep the picture perfect, there's even an automatic head cleaner built in. JVC has also packed along several VHS Hi Fi sound advancements: an innovative audio switching noise reduction system for independent (L,R) switching point compensation and digital audio/video tracking for the best possible sound. Manual Hi Fi recording level controls are also included. Furthermore, an audio processor accessed via the Sound Menu allows the user to enhance the sonic environment of the home theater. Several options are included: Stereo Wide ("music" or "theater") and Simulated Stereo ("music" or "theater").

Otherwise, JVC has loaded as many features into this recorder as have ever existed in a high-end VCR. For editing there's a jog/shuttle dial that makes pinpoint tape location a snap, while insert editing, audio dubbing and simultaneous remote control of two JVC decks are all extremely worthwhile perks. This JVC unit is virtually noiseless in still, frame advance and slow motion. For maximum videotape interactivity, JVC's Intelligent Blank Search feature locates the end of any recorded section with a push of the button and tells you in "real-time" how much tape is left.

In short, the HR-S6700U addresses all your VCR needs — and it does it in style. ■



JVC HR S6700U ▲

## Inside Mitsubishi TV

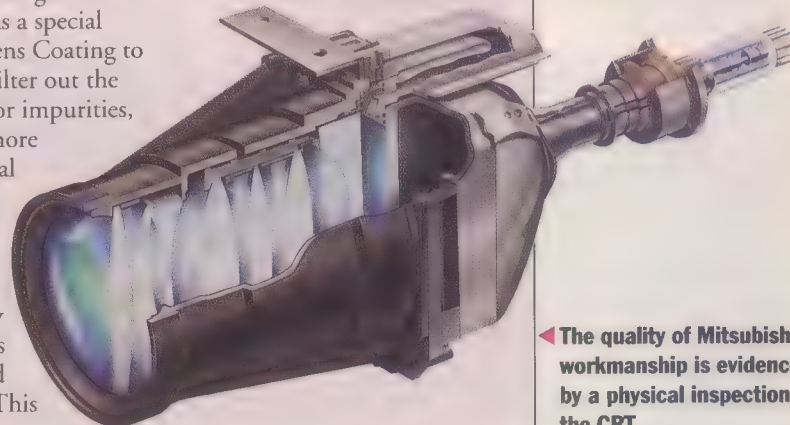
Unlike the big screen rear projection sets of the past, today's big screens have a clear, bright picture that rivals the quality of direct view sets. This marked improvement is the direct result of technological advancements in four key areas of big screen performance — the optical system, CRT, screen and quality enhancing circuitry.

The optical system is the key to a crisp, bright picture. To accurately focus the light beam, Mitsubishi utilizes a seven-element lens system. Each element is multi-coated and consecutively focuses the beam tighter, resulting in a sharp distortion-free image even in the corners. The last lens element of the green lens assembly has a special Dichroic Lens Coating to selectively filter out the warmer color impurities, creating a more accurate final color mix.

The lens assembly is joined to the CRT by Mitsubishi's InterCooled Coupling. This

liquid coupling makes the initial lens surface and the CRT face plate a single physical and optical unit for the highest degree of alignment precision. This coolant also provides additional cooling during operation.

To ensure that the electron gun fires as brightly as possible without any loss of tube life, Mitsubishi applies a rare earth element called Scandium Oxide to its Anti-Blooming Electron Gun. This element enables the gun to fire 50% brighter without reducing the life expectancy of the tube. All inside surfaces of the lens barrels are coated with a Blackout Coating to reduce internal reflections that wash out contrast. The



*In addition to S-VHS, this JVC model incorporates several proprietary picture improvement technologies and the new oval-cut Super DA-4 head system.*

◀ The quality of Mitsubishi's workmanship is evidenced by a physical inspection of the CRT.



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## Mitsubishi applies Scandium Oxide to its Anti- Blooming Electron Gun.

gun also utilizes a Magnetic Dynamic Focus coil to refocus the electron beam razor-sharp on the screen center, edges and corner.

When the light reaches the screen, it is projected onto a Black-Matrix screen that incorporates thousands of opaque vertical stripes to mask residual light around the individual picture elements. The lenticular design of the screen delivers a bright, highly-defined picture even

at extreme viewing angles.

To further enhance sharpness, color and contrast, Mitsubishi incorporates special circuitry into its big screens, including a sophisticated CCD comb filter, continuously-adjusting Dynamic Black Level, edge-defining Horizontal ID Circuits and stabilizing High-Voltage Regulator.

Mitsubishi has earned its reputation as a leader in big screen technology by pushing picture quality to its

ultimate limits. Mitsubishi is driven in its pursuit of the finest picture image by its own successes in increasing the screen size. Mitsubishi introduced the first 60-inch, 70-inch and now 120-inch projection sets. And, with 48 square feet of viewing area, the brightness and contrast of the image are of paramount importance. Mitsubishi big screens are designed to give the ultimate in picture quality, no matter what the screen size.■

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## Mobile's Higher CD Fidelity

All CDs are not created equal. To prove the point, Mobile Fidelity, a leader in audiophile recordings for more than a decade, releases a limited edition series of 24 karat gold compact discs, called

ULTRADISC, that are recognized as the digital sound quality standard by critics and consumers alike.

Mobile Fidelity's CD collection illustrates the difference that extra care and quality can make in a recording. Their engineers work on the original master tapes of only one project at a time, without any scheduling constraints. A unique approach is used to accurately reproduce the "musical magic" that occurred during the original recording session: the company's proprietary mastering machine is aligned to precisely mirror the record-heads of the equipment used in the original recording.

ULTRADISCS are custom-

pressed in a carefully controlled, low-yield pressing plant, and each release is housed in a protective "no-tug" Lift-Lock jewel case. All the original album graphics and liner notes are faithfully reproduced, and often enhanced. Every facet of production is treated accordingly.

There are several essential advantages to using gold, a natural element, as the surface layer on CDs — reflectivity and durability. The unique procedure provides a uniform and smooth reflective surface that eliminates pinholes commonly found on the aluminum disc surface. The permanent atomic bond gold process insures resistance to extremes in temperature, humidity and vibration. The result is excellent laser tracking and fewer bit errors, providing the listener with the ultimate listening experience — one that lasts forever.

Mobile Fidelity's limited edition release of the 1979 rock classic "The Wall" is an example of the difference made by proprietary mastering technology. After seven months in the studio, the

company's engineers were able to retrieve all the sound that had been originally recorded on the master tapes.

"Thanks to their patience and expertise," writes Ken Pohlmann in Stereo Review, "the music and sound effects on the Mobile Fidelity release of 'The Wall' are outstanding. Definition is precise, and the sense of space is superbly conveyed. Although the Vatican might cringe at the comparison, this version of 'The Wall' sounds clean — much as the ceiling in the Sistine Chapel now looks."

Mobile Fidelity's first 2-CD ULTRADISC edition, "The Wall" was released in September 1990 and is available for one year only. The many classics in the 45-title ULTRADISC collection include the following: "Quadrophenia," (MFSL's second deluxe 2-CD release), and "Tommy" by the Who, John Coltrane's "Blue Train," "Goodbye Yellow Brick Road" by Elton John, Frank Sinatra's "Songs for Swingin' Lovers," "Live At The Regal" by B.B. King, and "Gauche" by Steely Dan, to name a few.■



## LaserDisc Sing Along

Pioneer has developed a new dimension in home laser entertainment with a new line of Laser Karaoke™ combination players. This latest variation on the LaserDisc theme allows party-goers to listen to their favorite CDs, watch the latest LaserDisc movies and concerts — or sing along with Laser Karaoke music videos.

Picture this: you're at a party and you feel like singing a song by one of your favorite artists. You insert a Laser Karaoke LaserDisc from Pioneer Laser Entertainment into your Laser Karaoke system, press the play button, grab the microphone, and sing along as the lyrics appear along the bottom of the TV screen.

Of course, the sing-along tradition has been around for centuries. However, the Japanese took it to new heights in the 1970s when they created special "karaoke" (meaning "empty orchestra") bars where patrons could entertain each other by performing their favorite music. Designed much like other LaserDisc players, Pioneer's Laser Karaoke units play all available audio and video optical disc formats, including 8-inch Laser Karaoke discs.

A new line of Laser Karaoke players from Pioneer range in price from \$850 to \$1,600. Models CLK-V900 and CLD-V700 include a nine-step Digital Key Con-

troller for adjusting music to match the key of the singer's voice; a Vocal Partner Control which makes lead vocals disappear while the singer performs; a Once-More key for replaying the last bars of a song in five-second increments; a Multiplex Balance Control for adjusting the volume of the lead vocal or removing it without disturbing the instrumental track; Digital Echo Control; and Independent Volume Control for the microphone.

Two of the higher-end models (the CLD-V710 and CLK-V900) also remove

lead vocals from most compact discs and music videodiscs. Meanwhile, the deluxe model, CLK-V900, is a self-contained unit with a two-way speaker system, stereo amp, built-in audio cassette deck, and two microphone inputs.

There are over 500 consumer titles in Pioneer's Laser Karaoke song library, each with instrumentals, back-up vocals, music-video style pictures and on-screen lyrics. Manufacturer's retail price is \$20 each.

So when you're shopping for a CD, LD or combi-LaserDisc player, consider the exciting karaoke audio/video option: maybe it's time to become an active part of your home entertainment system. ■

## Pioneer's Laser Boom

With the emergence of home theater, LaserDisc is becoming the format of choice because it delivers the best possible picture your TV can produce plus the best possible sound — identical to CD digital sound. With the addition of Dolby Surround Sound encoded on many movies, the LaserDisc can duplicate the excitement of

rear channel sound effects at home.

Only LaserDisc can give you the full experience that today's hit movies have to offer in your home. For those of you with big screen TV's, LaserDisc is the clear choice. But you don't have to own a projection television to see the difference in picture quality. LaserDisc works with any television.

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Music Lovers know that when they want to hear the finest audio reproduction, they listen to the brilliance of CD sound. When videophiles and entertainment buffs want to view the cleanest picture, they watch LaserDiscs. Now consumers can have the best of both worlds because one machine does it all. New combination LaserDisc/CD machines accommodate all optical disc formats, from 12- and 8-inch LaserDiscs to 3- and 5-inch CDs.

Consumers can enjoy digital sound combined with picture quality that is 60 percent sharper than the standard videotape. Special effects, such as slow-motion and freeze-frame, extensive programming and random access of frames and chapters, are some of the features that attract consumers to the laser format.

Another consumer attraction to LaserDisc is that the medium is collectable. Optical discs provide the same crystal clear sound and clean picture play after play. Because the information is read by a beam of laser light, it does not degrade or wear out with repeated play. In addition, movie enthusiasts have access to many LaserDisc releases in their original wide screen format, often with never-before-seen footage as well as multiple sound tracks containing historical and film commen-

## HIGHER VISIONS

tary by critics and historians.

LaserDisc has the support of the major motion picture studios. Pioneer licenses and distributes titles from Paramount, RCA/Columbia, Warner Bros., MGM/UA, MCA, Nelson Entertainment and several record labels.

Retailers nationwide offer movies, concerts, children's entertainment, educational discs, documentaries and more at prices starting from \$24.95. Music Videos start from under \$10. Consumers

can choose from over 20,000 CD and CD-V titles and more than 5,000 LaserDisc releases.

Paramount Pictures' "Ghost" was recently released on LaserDisc, simultaneously with the videocassette edition. The number one box-office hit of 1990 drove retailers and distributors to order unparalleled quantities of this movie, making it the most successful initial shipment of any film title in the history of the LaserDisc format.■

## Yes, It's a Sony...

Audio is playing an increasing role in the home theater environment. Brighter and larger screen sizes are only half the experience. How do you add audio oomph to your burgeoning collection of audio/video gear? Where do you start?

You start with an audio/video receiver. And a new line of surround sound receivers from Sony offers a good indication of how far and wide these home theater control centers can range. How do you know which is right for your home theater? Of course, everything comes down to budget. But the right choice also comes down to your expectations.

For example, at the top of the new Sony line is the STR-AV1070, as full-featured an A/V receiver as you are going to find. At the top of its feature list is Dolby Pro Logic, which recreates the same surround experience found in top movie theaters.

Designed for use as a home theater control center, the STR-AV1070 is built for a large room, several speakers

and, most likely, large screen TV. The unit provides 120 watts-per-channel for front left and right channels, 30 watts for center channel and 30 watts for rear channel surround.

What should you ask your dealer when shopping for such a sophisticated piece of gear? Actually, first ask yourself some questions: How many components will





I integrate into the system? Do I want the unit to drive sounds to other rooms in my house? How much do I really want to adjust the tones by myself?

Once you face these facts, you can face your dealer. The \$600 STR-AV1070 provides inputs for up to five audio and three video components. Via Sony's dual room link control, the unit can also be used as a multi-room A/V control system. And you can tweak the sounds to your ear's delight with a seven-band electronic equalizer, and ten customized sound fields.

Then again, you may have answered your questions differently. You may not have such a large A/V system planned. The room may be rather small. And you care about quality but adjusting the system just isn't your thing. Don't let the dealer deal you beyond your ways and your means. Sony has A/V receivers with less power (STR-AV970; \$480) and less sophisticated surround sound circuits (STR-AV770; \$350).■

## Here Comes Sunpak

How do you get the best pictures from your camcorders? Put some light on the subject.

The new compact, portable Sunpak Auto CV-20SA Video Light is a perfect example of how to shoot 'em up right. Its built-in sensor automatically regulates light output for ranges of 10 feet or closer, resulting in better colors and clearer images. The unit even reads room light to provide a perfect balance between its output and the ambient light, resulting in improved detail and color up to 25 feet away.

The CV-20SA fits all 8mm and VHS camcorders on the market and makes use of the company's range of battery packs, delivering 7

to 20 watts of precisely color-balanced halo-



▼ Sunpak CV-20SA

gen light. It features tilt down for close-up lighting and a built-in diffusion filter that spreads illumination for wide-angle coverage.

Unique to the CV-20SA is an additional safeguard — the Sunpak Discharge Protection System, which shuts off the light when the lowest acceptable voltage level is reached and protects the battery from being over-discharged. The unit has a suggested retail price of approximately \$150. ■

*How do you know which Sony A/V receiver is right for you? Everything comes down to budget. But it also comes down to your expectations.*

◀ Sony STR-AV1070







Delta NP-77 ▲

## Delta Force Power

■ With portable video one thing always holds true: you never have enough power.

That's why the Delta NP-77 rechargeable battery from International Traders has proved to be such a valuable add-on for owners of camcorders, portable video players and other video-to-go accessories. This Video 8 High Power Battery Pack

provides up to two hours of playing or recording time on a single charge. And because they cost under \$30, they are affordable enough to always keep two or three on hand for those longer recording special events.

The batteries are available direct from the factory: International Traders, Inc., P.O. Box 2166, Manchester, Vermont 05255.■

## Need Help?

■ Where do you start looking for help in assembling your high-end audio/video system? This pull-out section is a start. The next step is to seek out the advice of qualified retailers and installers.

The Professional Audio/Video Retailers Association (PARA) is an organization of leading retailers and manufacturers who assist high-end retailers in providing consumers with the highest quality service and products. To locate a PARA dealer in your area call: 816-444-3500.

The Custom Electronics Design & Installation Association (CEDIA) is an organization of companies that specialize in planning and installing home entertainment systems. To find the CEDIA installer near you call 1-800-CEDIA30.

These organizations will not only help you choose your components, but also help you design and install your audio/video system.■

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U.S. Laser Video Distributors has been a major name in Laser Disc distribution for over six years. Last year alone the company sold over 275,000 Laser Discs nationwide. The company publishes the popular Laser Disc magazine, LaserViews. To receive your free copy call toll-free: 1-800-USA-DISC.■





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# Ted And Tanya Tackle Temptations.

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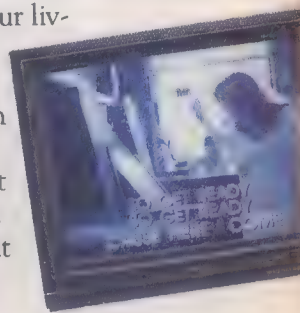
You said you always wanted to sing like a pro. Well, come out of the shower and step up to the mic. The disc player plays regular CDs and LaserDisc movies. The Laser Karaoke puts you on center stage. Singing the lead. With your own professional band and backup singers. Right in your living room.

Just hook it into your own audio system and TV, and let the show begin!

Go ahead. Belt out those Beach Boys. Jam with Elton John. Croon like Patsy Cline. Ham it up with Hamlish. Emulate Elvis. It's your turn to be the star!

This new combi player plays hundreds of karaoke music video song titles, hits from the '50s through the '80s, all with on-screen lyrics. It can even remove the lead vocals from 70% of all your CDs, so you and your friends can fill in for your favorites in your own velvet tones.

It's from Pioneer, of course. Where your music never sounded more tender and soulful. And the visual laser resolu-





BY STAN PINKWAS



# IF I WERE A RICH MAN...

*A dazzling high-tech camcorder kit fit to shoot the works*

The editor reached into his jacket and pulled out a wad of \$100 bills. Pressing his thumb against Ben Franklin's nose, he fanned the green stack into a wide arc. Two hundred bills. \$20,000. "Pinkwas," he growled. "Take this cash and get us a great camcorder system. Don't worry about the price."

If only it were so.

Actually, the part about ignoring the cost was true. Throwing caution (and reality) to the wind, we discovered it's possible to be both profligate and practical. We found accessories that greatly extend a camcorder's senses—the ability to see and hear at long distances, to follow the trickiest action—and to do things for which they were never intended, like looking around at night and travelling underwater. We also found accessories that do not compromise quality for cost, and that reward skillful use with high performance.

The system we assembled includes a first-rate camcorder plus a diverse group of stylish shooting aids. In the end, the editor was pleased, even if he did need to dig down deep for an extra \$1,000 to cover the amount we ran over budget.



## LENS OF YOUR CHOICE

Finally, a camcorder with interchangeable lenses. Canon's Hi8 L1 camcorder may possibly become an instant classic, since it also includes a great number of thoughtful features and a powerful 15x autofocus lens. Price: \$2,999.



## OF ARMS AND THE CAM

In the Picture by Visionary Products mounts between a tripod and a camcorder, and follows the movements of anyone wearing a small transmitter. Be the star of your own action shots. Price: \$299.

MONEY PHOTO: BOB FORREST





### 20,000 LUX BENEATH THE SEA

Enjoy personal video underwater with the Amphibian Video Light Pac II on an Amphibicam V11 housing for Sony Handycams. The lights throw up to 200 watts for 35 minutes, while a special circuit in the housing (inset) lets users control the camcorder's electronic settings. Amphibico Inc. in Dorval, Quebec, offers several configurations. Price: \$875, lights; \$1,375, housing.

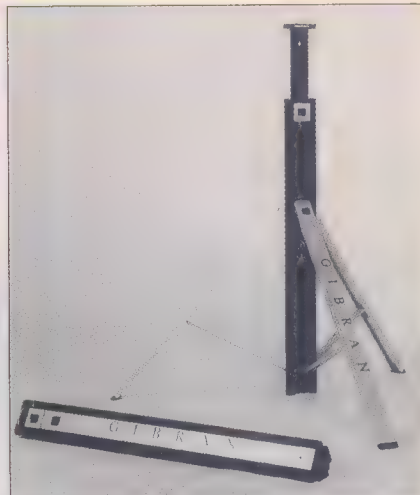


### ◀ FLOAT LIKE A BUTTERFLY

Still the one and only accessory of its kind, Steadicam JR from Cinema Products Corp. lets a small camcorder swoop, float, track and literally seem to fly in the hands of a skilled user. Price: \$595.

### NIGHT ON THE TOWN

Few lenses are more remarkable than the 9100 Astrolight Viewer, compatible with C-mount camcorders like Sony's EVC-X10. The nightscope by the Electrophysics Corp. in Nutley, New Jersey, makes scenes with 0.0001 lux visible and recordable. Price: \$4,000.



### SUPPORTED IN STYLE

The seven-pound Gibran tripod by CED Design Consulting of Middletown, Rhode Island, mixes a slim design with the ability to remember prior setting. It even folds to form its own carrying case. Price: \$390.

### HEARING AID

NADY's very compact 501 VR wireless microphone, with handheld and lavalier transmitter, promises studio-quality sound in any environment at up to 1,500 feet. Features are designed for hard travelling and rugged use. Price: \$1,263.

### THE LONG VIEW

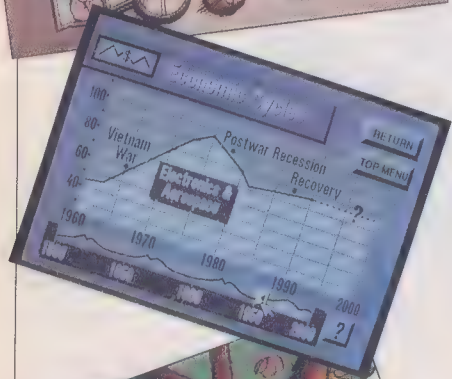
Shooting wildlife? Consider Canon's new EF-series 400mm EOS lens. It snaps onto Canon's L1 camcorder and includes automatic focus options and a fast zoom motor. Price: \$9,200.





# CDs GO INTERACTIVE

*A hands-on look at CDTV, plus an inside look at discs to come*



**Infotainment:**  
CDTV discs include (top to bottom), *Airwave Adventure: The Case of the Cautious Condor*, *Time Table of Science and Innovation* and *A Bun for Barney*.

**C**onsider the compact disc: In less than 10 years, this unassuming little platter has singlehandedly rejuvenated the multibillion dollar recording industry, inspired the restoration of countless musical treasures from around the world and brought high-quality sound to the masses—arguably for the very first time—through extremely inexpensive hardware. What could possibly remain for an encore?

Welcome to the world of interactive CDs. A variety of new multimedia formats and systems, including Commodore's just-introduced CDTV, Philips' forthcoming CD-I and NEC's TurboGrafx-CD, combine onscreen text, graphics, animation and digital sound into a striking new medium that updates compact discs for the '90s.

All employ CD-ROM drives operated through easy-to-use remote controls, often packaged in components virtually indistinguishable from standard CD players. The results, however, are anything but standard. Our first test drives of the Commodore and NEC systems reveal two promising new platforms that may well shape the future of home entertainment and education.

First to arrive is CDTV, which marries an Amiga 500 chip set with one megabyte of RAM and a CD-ROM

drive. It plays multimedia CDTV discs—some 50 titles are available—as well as regular CDs, and can cull both music and graphics from CD+Graphics discs. Like the Amiga, CDTV produces 4,096-color images, a big reduction from NTSC's roughly two million colors.

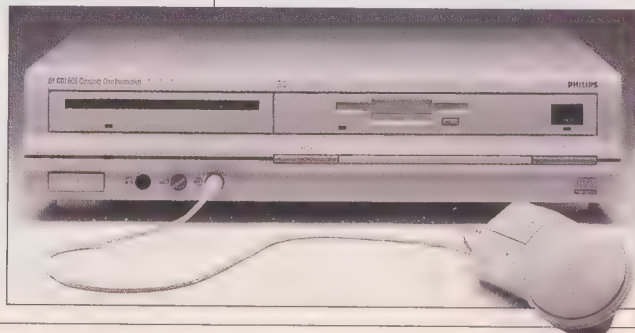
From the back, a CDTV deck looks like a computer, with serial, parallel, keyboard and mouse ports, and video, S-video and RF outputs. A genlock for overlaying CDTV graphics on incoming video may be added, while a hidden port on the front will accept ROM and RAM cards when these become available. RAM cards can store data much like floppy disks, for use with software such as accounting programs.

Commodore hopes to offer full-frame motion video next year, possibly using a ROM card in the front port for video decompression. However, the company has demonstrated partial-screen, 15-frame-per-second CDTV video using only the existing hardware. The slow frame rate creates a strobe effect, but should work fine for most educational software and games.

All it takes to develop a CDTV title is an Amiga, a large hard drive and AmigaVision, the company's multimedia authoring software. The low cost of developing CDTV software will no doubt



**Top of the Heap:**  
Tandy's speedy new CD-ROM drive (above) and Philips' professional CD-I player.

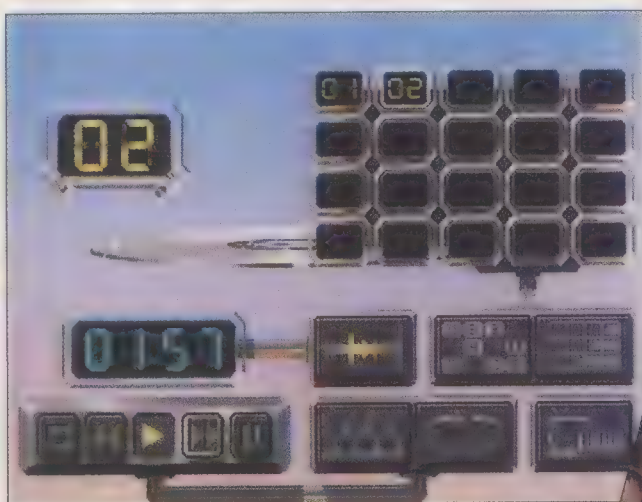






#### Multitasking:

With the *All Dogs Go to Heaven* CDTV disc (above), kids can color favorite stills from the movie, and parents can program music using the system's onscreen CD control panel (right).



seed the creation of many new software titles. In addition, existing Amiga titles may soon be offered for CDTV.

CDTV will meet its principal competition in October when Philips introduces CD-Interactive. CD-I and CDTV share many traits—both are disc-based interactive multimedia formats, both resemble CD players and both will cost just under \$1,000.

In addition to CD-I, CD and CD+G discs, the CD-I deck will play Kodak's soon-to-be-introduced Photo CDs, which hold up to 100 photos transferred from 35mm film. The controller will be a specially configured infrared remote with a small joystick. CD-I decks will carry Magnavox and Philips brand names, but differ only cosmetically.

Philips plans to win the multimedia format war with what it considers to be superior technology. The company says CD-I will provide partial-screen, 30-frame-per-second video from the start, and plans to introduce full-screen video next year. CD-I produces 16.7 million colors, far more than existing NTSC monitors can reproduce. Forty software titles will be available initially.

The company also says that CD-I can lift 16-bit digital audio straight from the disc. In contrast, CDTV loads its eight-bit audio into memory, then plays it back, which leaves less memory and speed for the video portion of the discs. Perhaps most important, CD-I enjoys the support of major Japanese manufacturers, including Sony and Matsushita.

NEC is approaching interactive CD from the opposite direction—developing software to play on an existing platform. The company's new family of CD-ROM educational programs plays on the TurboGrafx-CD, a game system comprising a CD-ROM drive and the TurboGrafx videogame platform. The TurboGrafx-CD's 512-color graphics limit the quality of its images, but NEC is working on a video compression scheme which may provide some help.

The Tandy Corp., which distributes products through Radio Shack stores, is pursuing multimedia for personal computer users. Its newest aid is an extra fast internal CD-ROM drive, the CDR-1000, that simplifies disc insertion and costs \$399, a very low price for such drives.

#### ONCE AROUND THE BLOCK

Commodore clearly wants the first-time CDTV user to dive right into operating the machine, as the supplied brochure explains only how to connect the deck to a TV set and stereo and place a disc in its protective caddy. The real introduction comes with the included "welcome disc." Its interactive tutorial slowly explains the basics of running the CDTV, which is surprisingly easy and natural.

A wide, flat remote—held with



#### Format Face-off:

Commodore's CDTV player (left) and Philips' CD-I machine, shown above in an early design, will soon battle for the interactive CD market.



#### Reptile Redux:

The *Magical Dinosaur Tour* disc for the TurboGrafx-CD system details more than 100 species of prehistory's favorite sons.





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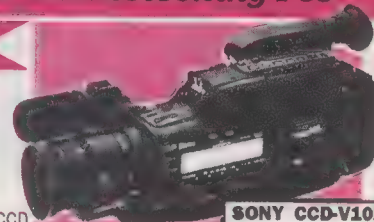


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both hands — contains four arrow keys on its left end for moving arrows and boxes around on screen to select actions. Two buttons on the right end, marked "A" and "B," execute the actions. "A" generally moves you forward through a program, while "B" brings you back to the previous menu. For most of the programs we tested, that's just about all there is to it.

A quick run through Xiphias' *Time Table of History: Business, Politics and Media* disc reveals many of CDTV's strengths, as well as a few weaknesses. Its more than 6,000 "stories" — ranging

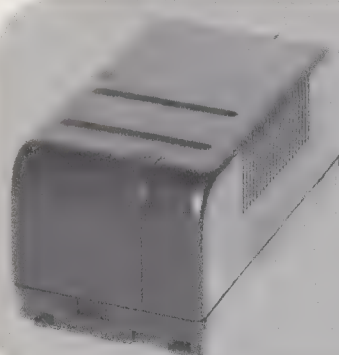
from a single sentence to several paragraphs each — tell one version of man's history from "Civilization Begins" to "Desert Storm." But what sets the program apart from, say, a standard printed text — apart from its readily accessible graphics and narration — is its extensive cross-referencing.

The stories can be accessed through a variety of methods. A list of alphabetized "key words," such as "censorship" or "revolution," leads to groups of pertinent stories. The stories are also arranged in chronological order, and separately in a series of time-line "eras."

Any word in a story can also be selected to call up additional related stories. You can wander through the program combining all these methods, and the system will remember your path so you can easily return to any previous selection. On the down side, the disc's graphics are surprisingly crude and the audio quality is far inferior to that of standard CDs.

Our experiences with *Magical Dinosaur Tour*, a disc created solely for the TurboGrafx-CD system, were also quite positive. The program offers a complete guide to more than 100 dinosaur species, with graphics, still video images and simple animations. A user can investigate dinosaurs by name, the times and places in which they lived and their family groups. The program is intended for kids, but is in no way watered down — it even examines contending schools of thought among paleontologists. Another TurboGrafx-CD disc, a game called *Sherlock Holmes, Consulting Detective*, adds partial-frame, 10-frames-per-second video to the mix.

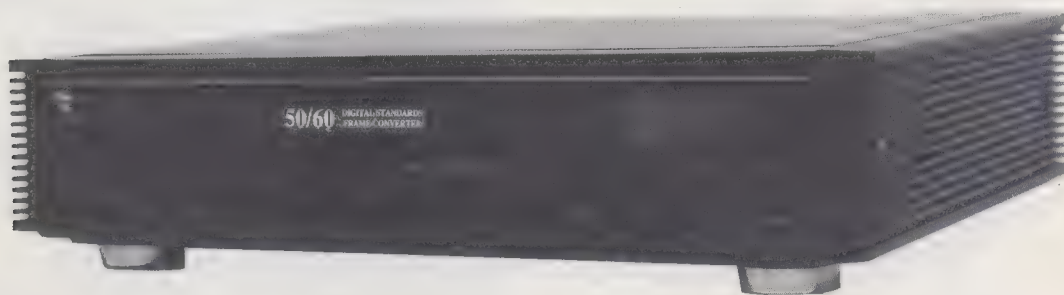
Look to these pages for a full evaluation of CD-I when it becomes available, as well as continuing coverage of all interactive CD hardware and software developments. ■



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BY BRENT BUTTERWORTH

# BUDGY SYSTEMS



**S**teve Martin and John Candy. Mel Gibson and Danny Glover. Bette Midler and Shelley Long. Arnold Schwarzenegger and Danny DeVito. Few things work better than a pair of well-matched professionals, a simple secret to which Hollywood, for example, has long been attuned. Even the Army trains troopers to work in teams of two. Use the buddy system, soldiers are repeatedly told: It will save your life.

It can also save your tapes. The explosive growth in camcorder use is leading legions of novice videographers to brave the unfamiliar shoals of home editing.

*VCR/camcorder combos that work in tandem to turn the trials of home editing into sheer pleasure.*

Many founder at the start, undone by the absence of a properly matched pair of electronic components—a buddy system, if you will—capable of briskly and precisely obeying their creative instructions.

The problem is that when it comes to editing, not all VCRs are created equal. Nor do all VCRs work in perfect harmony with all camcorders, even

those sharing the same brand and video format. Editing-oriented VCRs come not only with a multitude of editing features, but with special editing protocols. The protocols help the VCRs synchronize with camcorders and other VCRs that share the protocol.

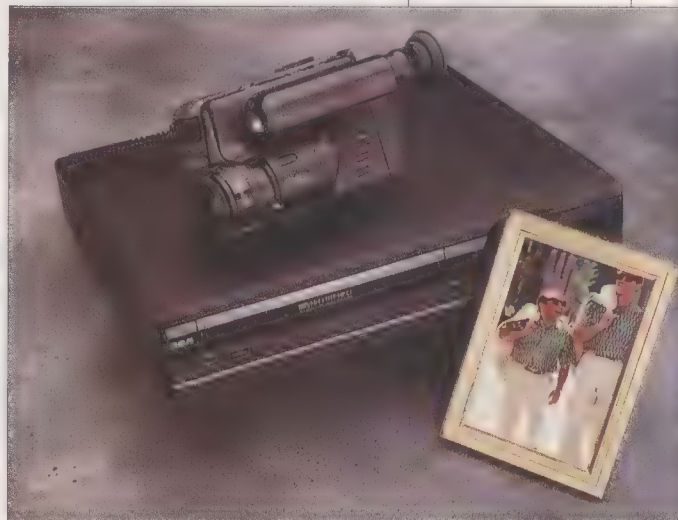
But information about editing compatibility is sometimes hard to come by. Ads, brochures, even manuals often don't mention editing protocols. The situation can be disastrous if the confusion leads to poor buying choices. But there is a quick way to slice through the haze of options—buy a VCR and a camcorder you know will operate well together.

Most video manufacturers offer decks designed to interface with camcorders of the same brand, so that both function as “buddies” in a synchronized editing system. Using a buddy system, a home videographer can produce surprisingly accurate edits with little effort.

All buddy systems serve the same purpose—to let a home videographer begin and end a scene with the touch of a single button. This is much easier than trying to start and stop two machines at the same time. Such manual editing is difficult because the recorder takes several frames to get up to speed and begin recording. This

#### Twins:

RCA's Pro850 8mm camcorder and VR685 VHS VCR.



#### RCA SYSTEM

##### Pros

- relatively inexpensive
- very consistent
- accurate

##### Cons

- difficult to correct mistakes
- limited compatibility

PHOTOS: LES MORSILLO





#### PANASONIC SYSTEM

##### Pros

- outstanding ergonomics
- reasonably accurate
- very easy to correct mistakes

##### Cons

- inconsistent
- limited compatibility
- limited availability

delay is referred to as preroll. Home editors can usually compensate for preroll by starting the recorder slightly before they actually want to start recording, but this may still prove inaccurate.

While buddy systems share a common purpose, they vary in capabilities and performance. To uncover their qualities and quirks, we tried buddy systems from RCA, JVC, Sony and Panasonic, analyzing their accuracy and evaluating their ergonomics. These systems aren't your only options. Manufacturers say many of their other products work interchangeably with those we tried. But the buddy systems that follow are user-friendly and ready to roll.

#### BUDGET BUDDIES

The combination of RCA's \$650 VR685 VHS VCR and \$1,300 Pro850 8mm camcorder shows that a good home editing system is well within the reach of most home videographers. The camcorder connects to the VCR through an optional cable. Plugging the cable into the edit-in jack on the VCR puts the deck into the edit mode. Push the record button, and the deck goes into record pause and awaits commands from the camcorder.

To start the first scene, the editor plays the tape in the camcorder and pauses at the beginning of the scene. Hitting the camcorder's review button starts the edit. To stabilize the picture before the edit-in point, the camcorder rewinds about 100 frames, then begins playing. When the camcorder reaches the start of the scene, the VCR begins recording. To end the scene, the editor hits the camcorder's pause button. This also returns the VCR to record pause so it's ready for the next edit.

The accuracy of the system depends largely on the reflexes of the user. Picky editors may have to try several times before hitting the exact start point they want, because the Pro850 has no frame advance. The accuracy at the edit-out point depends on how quickly the editor can hit the pause button, because the out point can't be programmed, as it can with an editing controller. (The VR685 has an editing controller, but it only works when the VR685 is the player and a compatible RCA VCR is the recorder.)

This may sound like an inaccurate system, but it's not. We achieved accuracy of plus or minus six frames (one-fifth of a second) right away. After an hour of practice,

#### The Big Boys:

Panasonic's S-VHS AG-450 camcorder and AG-1960 VCR.





**Power Pals:**  
JVC's GR-S505 S-VHS-C camcorder and HR-S10000 S-VHS VCR.

we hit most of our edit points within three frames, which is very accurate for consumer gear.

The VCR came in five frames late for 11 out of 15 edit-in points, and four frames late for the others. Because the inaccuracy is so predictable, we achieved frame-accurate cuts by starting scenes five frames ahead of our intended edit-in points. We were able to reliably cut scenes to lengths as short as 20 frames. Shorter cuts sometimes resulted in blank segments on the edited tape.

Correcting errors with the RCA buddy system can be difficult. Once the edit cable is plugged into the VCR, the camcorder overrides the deck's transport controls. To rewind the deck to the start of the scene we wanted to redo, we had to disconnect the cable from the back of the VCR, find the edit-in point, then plug the cable back in.

RCA's buddy system should serve well in all but the most serious home editing suites. Substituting RCA's CC520 VHS camcorder, which has an editing controller (and which RCA says works with the VR685's edit jack), would make the system even better.

### BIGGER BUDDIES

For videographers with higher standards, JVC's GR-S505 S-VHS-C camcorder and HR-S10000 S-VHS VCR couple the convenience of synchronized editing with the improved picture quality of S-VHS. The HR-S10000 is an astonishingly capable VCR, but at \$3,500, it doesn't come cheap. Fortunately, JVC says some of its more affordable decks, like the \$1,500 S-VHS HR-S5800, work just as well in a buddy system.

The JVC camcorder has a dedicated edit button to trigger the start of an edit. The edit cable is incorporated into a multipin audio/video cable packaged with the GR-S505. Ergonomically, the JVC system is less pleasing than RCA's, because the camcorder's transport controls are recessed into the back panel, making them awkward to use.

The accuracy of the JVC buddy system is neither better nor worse than that of the RCA, just different. At the edit-in point, the JVC was more accurate but less consistent, coming in one to three frames late. This is a minor improvement over RCA, but the RCA system produces slightly more accurate edits if the user compensates for its consistent inaccuracy. As with the RCA system, accuracy at the out point depends on the user's skills.

#### JVC SYSTEM Pros

- very accurate
- consistent
- easy to correct mistakes

#### Cons

- tiny recessed camcorder controls
- limited compatibility



## Manufacturers are successfully addressing home editing needs.

The JVC system rewinds both the recorder and the VCR before cutting in a new scene, so both transports are stable by the time the scene starts. This allows very fast cuts. By triggering an edit, waiting for the VCR's pause indicator to disappear, then punching the camcorder's pause button quickly, we were able to assemble a series of shots from four to seven frames long. This is about five scenes per second, fast enough to insert a subliminal message!

The JVC VCR offers a nice advantage over the RCA: Except for record and record pause, its transport controls stay active in edit mode, making it easier to correct mistakes.

### THE POPULAR FAVORITE

Sony's LANC (Local Application Control bus) editing protocol, formerly referred to as Control L, is the most widely used in consumer video. LANC jacks can be found on many Sony VCRs, all recent Sony camcorders and many Canon camcorders. All LANC-equipped machines are designed to work together. A variety of editing controllers, including three Sonys, Canon's VE-100 handheld unit and a new version of Videonics' ProED, are designed to work with LANC-compatible gear.

To test the LANC system, we chose two of Sony's newest, hottest machines—the \$1,900 CCD-V801 Hi8 camcorder (see "Videotests" in this issue) and the \$1,300 S-VHS SLV-R5 VCR. We did not employ the V801's RC time code generator, which must be switched off for LANC operation unless used with Sony's RC time code-compatible RM-E700 editing controller/titler. We connected the machines using a VX-810 cable, which adapts the SLV-R5's five-pin LANC jack to the three-conductor jack used in the camcorder.

With this Sony buddy system, edits are triggered with a synchro edit button on

*continued on page 86*

### Sony Doubles:

The CCD-V801 Hi8 camcorder and SLV-R5 S-VHS VCR.

### SONY SYSTEM

#### Pros

- compatible with many Sony and Canon products
- compatible with several editing controllers
- consistent
- easy to correct mistakes

#### Cons

- inaccurate
- difficult to judge accuracy while editing





# CUSTOM INSTALLATION OF THE MONTH

BY STAN PINKWAS

## SPLIT-LEVEL SPLENDOR

*Elegant and economic, an A/V wall turns a living room into a media room.*

What do you get for the guy who has everything? How about a media room.

No, we're not speaking rhetorically. When the wife of a retired insurance executive realized yet another birthday was on the way, she commissioned an audio/video wall to present to him as a grand gift. Designed for the interior of a Santa Monica, California, townhouse, the compact installation fits a full range of audio and video components inside

an unusual cabinet system, and came in for an economical cost of \$10,000.

This was made possible partly by taking advantage of a relatively tight enclosure. However, the potential space problem was turned to the system's advantage by installation designer Robert Eitel, president of Robert's Home Audio and Video in Los Angeles and a member of the Custom Electronic Design and Installation Association (see box).

The site for the components is a wall, 13 feet wide by 5 feet high, directly below a raised dining area that extends 36 inches beyond the original living-room wall. Initially, the space below the overhang of the dining area contained a wet bar and recessed shelving. Eitel removed the bar and some of the shelves, then designed a cabinet that would create a flat, walled surface flush with the front edge of the dining area. To save space, he extended the rear of the installation through the back of the wall, which exits into the home's garage.



**Easy Access:** The media wall minus its facade, which lifts off for full access to the system.

With the help of a cabinetmaker, Eitel designed the system's facade as a single, very large, removable faceplate. All the openings in the facade, which is made from half-inch plywood painted with white lacquer, are cut to precisely align with the system's components and drawers. In this way, the components are accessible for servicing through both the front and the rear, in the garage.







**Wall to Wall:** Media wall by installation specialist Robert Eitel (above) neatly divides a large split-level space into ■ viewing zone and a dining area.



The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

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The system itself uses a 31-inch NEC monitor for viewing, fed by an NEC DX5000U VHS VCR. The audio portion relies on a Sony 10-disc CD changer, a Sony TCWR750 dual-well audio cassette deck and a Sony turntable on a slide-out platform. These are augmented by an Aphex ESP7000 surround sound decoder, a trio of 60-watt Adcom amplifiers and an Adcom preamp and tuner.

The cabinet also houses KEF 104.2 speakers for main channel sound and an ADS L400 speaker for the center channel, all recessed. An M&K V2B subwoofer to the left of the monitor gives the audio extra weight while, across the room, two in-wall Sonance II speakers take care of rear-channel sound. Eitel programmed the system to operate with ■ single NEC unified remote control. ■



EXCLUSIVE  
VIDEO GOES TO WAR

BY TY HARRINGTON

# OPERATION DESERT VIDEO

*Home video technology enlists as a weapon in the Gulf*

In the heat of a bombing run in southern Iraq, an A-6 Intruder locks onto a target 60 miles to the north. The pilot programs two SLAMs, military jargon for Standoff Land Attack Missiles. As he fires, he transfers guidance control to the weapons officer of a second Intruder 20 miles to the east. Peering at a video monitor in the cockpit, the second officer watches the first SLAM's progress through a live feed from a video camera in the missile's nose. He adjusts the missile's guidance fins, then, switching to a camera in the nose of the second SLAM, watches the first missile rush down for a perfect hit. Quickly, he programs the second SLAM to follow.

Meanwhile, gunners at the Iraqi po-

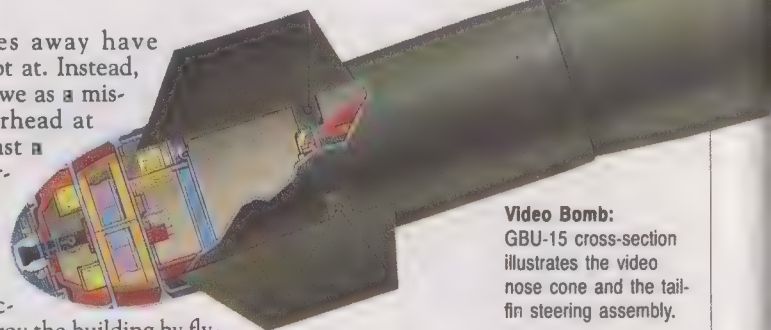
sition 60 miles away have nothing to shoot at. Instead, they watch in awe as a missile slashes overhead at 600 mph to blast a hole in the corner of the nearby headquarters building. Seconds later, they see the second SLAM destroy the building by flying into the hole blown by the first.

Just as history records the American Civil War as the world's first mechanized war, so will it probably record the Gulf War as the first high-tech video conflict. "From all angles," says Navy Lt. David Wray at the Pentagon, "this was a video war." In ways seen and unseen, video was present in virtually every aspect of the fighting.

Overnight, the technology of home entertainment was ingeniously applied to the demands of combat throughout the vast theater of operations. Weapons and surveillance systems, combat camera crews, even morale programs all benefited from the startling prevalence of video gadgetry.

For Iraqis, the allies' video enhancements only intensified the fear and confusion they experienced. Case in point: 1,000 miles at sea, naval officers on the battleship Missouri reconnoiter the Kuwaiti coast by remote control using an "unmanned aerial vehicle" (UAV). The "pilots" see by means of a video camera in the nose of the small drone, aided by both an image intensifier and an infrared video system that reads contrast and temperature levels instead of light.

During one mission, drone pilots spot a "roach coach" or supply wagon moving up the night road. "The wagon stopped at 12 command-and-control



**Video Bomb:**  
GBU-15 cross-section illustrates the video nose cone and the tail-fin steering assembly.

points while the Missouri recorded everything through the video camera," explains Wray. As the drone approached the 12th bunker for a closer look, the Iraqis inside the bunker saw the plane and leaped out. But to the shipbound pilot's amazement, instead of shooting at the drone, "the Iraqis threw their hands up and tried to surrender." The Missouri later shelled the bunkers, destroying them all, according to Wray. A subsequent drone recorded the damage.

For the first time, it has become practical to conduct all three essential

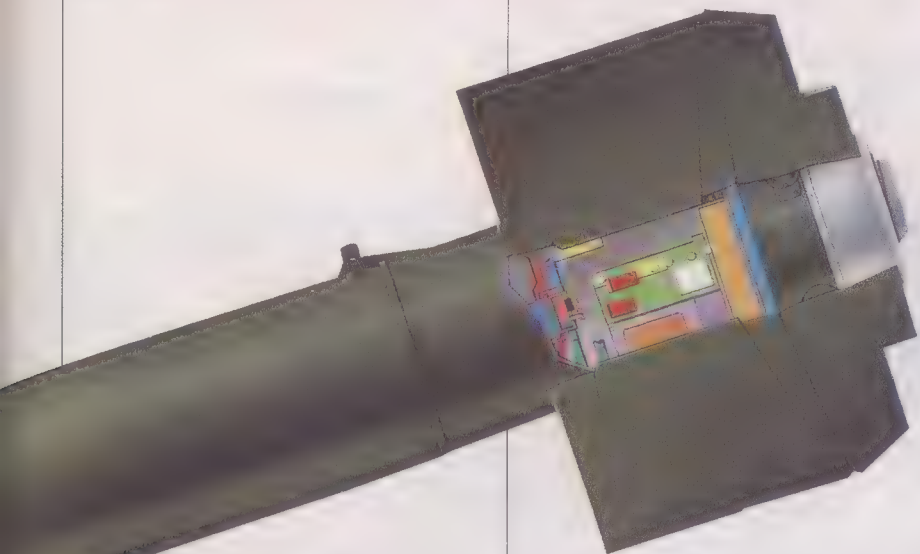


**Letters From Home:** Newspaper ad announcing videotape program for soldiers and their families.



**Dune Patrol:**  
Frontline combat videographer, armed with a Sony camcorder shielded by a dust cowl, takes aim at a tank.





stages of a combat engagement with the help of video: a video drone locates a target, video-guided missiles destroy it, then video surveillance flights provide real-time damage assessment.

The SLAMs were not the only video-equipped ordnance to see action. A variety of jets fired 2,000-pound payloads fitted with Guided Bomb Units by Rockwell International. Designed to give conventional bombs pinpoint-accurate video eyes, the GBU-15 adds a TV camera with a three-degree view, 2.5x magnification and an automatic edge tracker that locks on targets by tracking the contrast levels of its vertical edges.

The GBU retrofit includes a control section, gyroscopes, accelerometers for attitude, pitch-and-yaw controls, motors and pneumatics for control of the tail wings. A data link transmits crystal-clear video from the bomb to the weapons officer in a control aircraft, and receives commands back from the aircraft.



Even launched at the low altitude of 200 feet, a GBU can sustain a glide for five miles. A single GBU-15 was responsible for closing the end of the pipe that was spilling oil into the Persian Gulf.

Hardened video technology has changed the way wars will be fought in another way. Because of improvements in image intensifiers, also known as nightscopes, major engagements were, for the first time, deliberately initiated at night. In Vietnam it was standard procedure for units to bivouac at sunset, but "in the Gulf War with this equipment, we could see better at night than a cat," according to Dr. Frank Vallese, manager of Electrophysics Corp., a manufacturer of night vision equipment.

Even our NATO allies were startled at the advanced level of the nightscopes designed and manufactured in the U.S. "Our night fighters now need fewer photons to get a reasonable image output," Vallese says. "In the past this was especially a problem for helicopter pilots who move at high speed. Now I'm happy to say they can see great."

An image intensifier consists of a lens that projects photons of light,



**Eyes in the Sky:** U.S. Air Force Sgt. Kim Renta checks out her gear while waiting for the British Tornado to take off, while (left) a video-guided SLAM rests in position beneath the wing of a fighter.



**Live and Unrehearsed:** Marines ready a video drone for a televised reconnaissance flight.

which it converts to electrons. The electrons are then amplified to create an image similar to one on TV when the electrons strike a phosphorescent screen. Vallese says U.S. image intensifiers now amplify light about 50,000 times with a resolution equivalent to as much as 1,000 lines of horizontal resolution. Nightscopes like the Electrophysics 9100 Astrolight Viewer, about the size of a telephoto SLR lens, can operate with as little as .0001 lux. It can be used with

*continued on page 62*





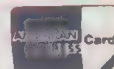




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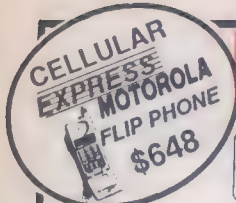
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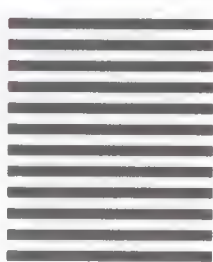
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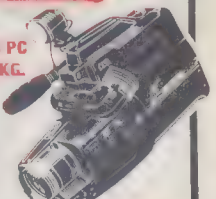
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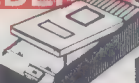
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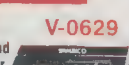
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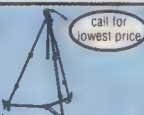
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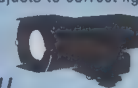
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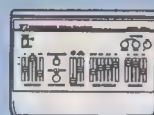
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# DESERT VIDEO

continued from page 57

a camera lens for direct viewing with the eye, or attached to a video camera, which picks up the intensifier's image.

Besides the international media, the military had its own men documenting the war. Combat camera crews have been renowned for their footage since World War II. However, today's combat cameraman has a camcorder instead of a film camera. He's also sent out as part of a joint service team, which includes a still photographer who is likely to be carrying a still video camera as well as a 35mm camera.

Military videographers are equipped with units ranging from pro Betacams to off-the-shelf Sony EVC-X10 8mm camcorders. The \$3,900 EVC-X10 is ideally suited to the Astrolight night scope, thanks to its C-mount lens interchangeability. Besides, says Cmdr. Bob Pritchard of the Navy's Special Warfare Command, "If a soldier's in trouble, we consider the EVC-X10 disposable. He can grab the tape, drop the camcorder and run."

Footage is rushed straight back to the Pentagon. "It gets here in anywhere from a couple of hours to a couple of days," says Lt. Margaret Tessing-Brooks of the Pentagon's Joint Combat Camera Center.

While the media and the military sent thousands of hours of video back to the U.S., Montgomery Ward, together with the USO, came up with an idea to send tapes in the other direction, using video as a key element in building morale. The goal of the project, called Better Than a Letter, was "to enable all U.S. military personnel in the Persian Gulf and families back home to communicate through videotaped messages," according to a spokesman.

Montgomery Ward donated more than 1,200 camcorders, TV sets and VCRs, and more than 300,000 videotape cassettes to the USO, which used the equipment to set up hundreds of video booths where off-duty troops could tape live video letters.

Meanwhile, video facilities for families were installed at 337 Montgomery Ward stores in the U.S. and all who showed up to tape a message were given a free tape. Through their donation of equipment and cassettes, Zenith, RCA, Sharp, JVC, Magnavox, TDK, Maxell, Scotch 3M and BASF also participated in the program — and demonstrated that even video's most basic application can have a powerful, moving effect in a war otherwise focused on high-technology armaments.



# TAPES & DISCS

N E W R E L E A S E S

## FEATURE FILMS

### *The Grifters*

1990. Anjelica Huston, John Cusack, Annette Bening; dir. Stephen Frears. Hi-fi surround, cc. (R) 114 min. \$92.99. HBO.

Honor among thieves? Not in *The Grifters*, where hustlers use only a veneer of civility to mask their savage natures. The trick is telling predator from prey in director Stephen Frears' snazzy thriller, which shifts momentum from one con artist to another until the very last scene.

Roy (John Cusack) works small scams around Los Angeles (dice, sleight-of-hand ripoffs, etc.), though he's not slick enough to avoid getting punched out by a mark. His sexy girlfriend Myra (Annette Bening) will try literally anything. A veteran of complex big-money stings, she isn't above giving the landlord a roll in the sack to cover the rent. A deadly tug-of-war begins with a visit by Roy's hard-boiled mom Lilly, who fronts race track schemes for the Mob. Myra wants Roy as a partner in crime; Lilly tries to persuade him to go straight. Neither gets her way, and mayhem erupts.

The players wisely render this outrageous saga with canny cool, since overplaying would risk silliness. Cusack refines the matter-of-fact poise that gave the wonderful *Say Anything...* its heart. Huston's bitter intensity reflects the desperation of an estranged mother and doomed underworld flunky. And Bening's charming facade hides a woman with no conscience.

Doubles—a basic tool of deception—tweak the story and the viewer. Roy switches bills to fool a bartender. Lilly is mistaken for Myra at a key moment. One incident of fake bloodshed follows another. Or does it? Without cheating, Donald E. Westlake's script introduces enough ambiguity to create doubts about the most straightforward plot development, making the movie itself a grifterlike act.

*The Grifters* would be tragic if Roy, Lilly and Myra displayed more humanity, but their indecent behavior is the stuff of farce. (Lilly undoes her one act of kindness in a rash moment.) With a tale this extreme, it's hard not to laugh, albeit nervously. Frears and crew have created a riveting comic book from hell.

—Jon Young

### *Avalon*

1990. Aidan Quinn, Elizabeth Perkins; wr./dir. Barry Levinson. Hi-fi surround, cc. (PG) 126 min. priced for rental. LD \$39.95. RCA/Columbia.

"If I had known things would no longer be here," muses the old grandfather in *Avalon*, "I would have tried harder to have remembered them." This movie, one of 1990's most ambitious, is director Barry Levinson's attempt at "trying harder." Levinson recalls the years after World War II, when television became king, America expanded into the suburbs and the average man saw his best chance to become an entrepreneur. Lost in the process was the culture of the extended family, a cornerstone of city life before the war.

The era is presented from the vantage point of three generations of Krichinskys. The grandfather (Armin Mueller-Stahl) likes to recall, not always accurately, how things were in the old days; he and his wife (Joan Plowright) shake their heads at the changes going on. Many of these changes are initiated by the father (Aidan Quinn), who takes big risks as a pioneer in discount merchandising. The grandson (Elijah Wood) takes it all in with a child's



Triple Threat: Annette Bening, John Cusack and Anjelica Huston are *The Grifters*.



eyes—success, failure, disastrous arguments, the ironies of life.

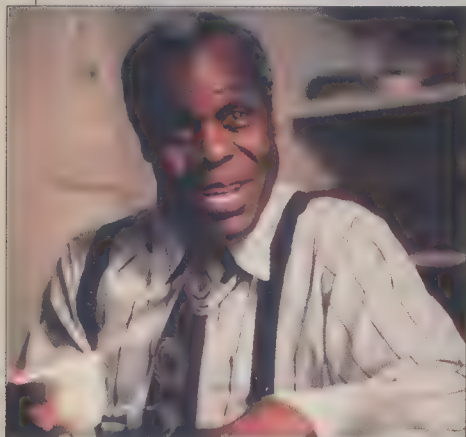
Unfortunately, Levinson couldn't get all his vision onto the screen. *Avalon* is poorly structured, with trivial episodes dragged out and important information missing. The acting is good but the characters don't really stand out in the memory. Still, the movie is done with such love and visual panache that it can hardly be dismissed. It is a failure of the noblest kind. —Sol Louis Siegel

### To Sleep With Anger

1990. Danny Glover, Paul Butler; dir. Charles Burnett. Hi-fi stereo, cc. (PG) 102 min. \$89.95. SVS.

"I come from a family that's no different than farm animals," moans Babe Brother (Richard Brooks) in a scene from *To Sleep With Anger*, summing up a mammoth generation gap with a few choice words. While Babe Brother and wife Linda (Sheryl Lee Ralph) want to succeed in the business world of modern Los Angeles, his parents Gideon (Paul Butler) and Suzie (Mary Alice) cling to the old ways of the deep South they left behind, raising chickens, following Jesus and keeping alive the embarrassing past. Every forgotten household chore and missed birthday becomes another occasion to chastise the ambitious younger son and praise his more traditional sibling Junior (Carl Lumbly).

Enter Harry Mention (Danny Glover), who provides the spark to ignite this powder keg of family strife. A folk tale come to life, Gideon's long-lost friend arrives bearing superstitions, magic charms and plenty of smooth talk. At



Friend or foe? Danny Glover returns to wreak havoc on old friends in *To Sleep With Anger*.



Brothers in Arms: Reg and Ronnie (Gary and Martin Kemp) dress to kill in gangster biopic *The Krays*.

first welcomed into the home, the jovial visitor soon seems more menacing than benign: As Gideon falls seriously ill, the restless Babe Brother comes increasingly under Harry's spell, succumbing to the lure of a primal order more old-fashioned than anything his parents embrace.

Tinged with hints of the supernatural, *Anger* makes a tantalizing tale of good versus evil, highlighted by Glover's commanding portrayal. But it works even better as a simple chronicle of the tensions that beset every family, thanks to equally strong performances by Glover's less-flashy colleagues. Richard Brooks poignantly captures the anguish and ambivalence of a son at war with his roots; Mary Alice quietly steals scenes as the mother who's tough as nails behind her sweet smile. You don't have to be the descendant of sharecroppers to understand the small, everyday truths that *To Sleep With Anger* depicts so brilliantly. —JY

### The Krays

1990. Gary Kemp, Martin Kemp; dir. Peter Medak. Hi-fi surround, cc. (R) 119 min. \$89.95. LD \$39.95. RCA/Columbia.

From this side of the Atlantic, it's often hard to picture the British as anything but lovable cockneys or mellifluous lords and ladies. But as evidenced in *The Krays*, the Brits were well represented in the profession of violence known as organized crime.

Reg and Ronnie Kray were two of

the meanest identical twins to come down Portobello Road, turning a protection racket into an underworld empire that peaked in the swinging mid-'60s. Cult figures in their own right, the Krays' most telling line comes when an American visitor asks if they know the Beatles. "I believe they know us," Ronnie Kray opines politely.

*The Krays* focuses on the personal lives of the brothers "bonded by blood," following the lads from birth through their coming of age under the gaze of their iron-willed matriarch Violet (Billie Whitelaw). Sickly Ronnie (Gary Kemp) emerges from adolescence as a gay psychopath, while Reggie (Martin Kemp) presents a more reasonable counterpart; that is, he'll only kill you for a good reason.

Directed by Peter Medak, *The Krays* is the first straight biopic in a tradition of British gangster films which includes *Performance*, *Get Carter* and *The Long Good Friday*. If you think London is all Carnaby Street and Spandau Ballet, *The Krays* will give you a nice rude jolt.

—John Walker

### Mermaids

1990. Cher, Winona Ryder, Bob Hoskins; dir. Richard Benjamin. Hi-fi stereo, cc. (PG-13) 101 min. VHS, Beta priced for rental. Orion.

Unlike those in *Splash* or *The Little Mermaid*, the latest *Mermaids* come equipped with two legs, yet still flounder between two worlds. After relocating to



Massachusetts, the simmering tensions between 15-year-old Charlotte Flax (Winona Ryder) and her free-spirited single mother (Cher) heat up, but the treatment never goes beyond superficial. The two emerge from one confrontation as buddies — then lightheartedness reigns. Though Ryder shines and Bob Hoskins is endearing as an amorous shoe salesman, *Mermaids* never dives deep — it just treads water.

—April P. Bernard

## Havana

1990. Robert Redford, Lena Olin, Raul Julia; dir. Sydney Pollack. Hi-fi surround, cc. (R) 145 min. priced for rental. MCA/Universal.

*Havana* wants to be a sweeping romantic epic like *Dr. Zhivago* and/or a manly man's potboiler a la *Casablanca*. As you might expect, it comes up short.

Redford is Jack Weil, a high-roller looking to make a big score in 1958 Cuba, a country presented here as a dirty Disneyland where revolution fills the air and idealist Raul Julia flares his nostrils. World-weary Weil realizes there are bigger things in life when he falls for a rebel sympathizer (Lena Olin). Initially a feisty, committed woman, Olin's character melts under his gaze, disintegrating into a passive babe who waits by the phone, threatening a rendition of Vicki Carr's "It Must Be Him."

Redford tries hard, but the Sundance Kid is obviously entering his sunset years. A *menage a trois* might just as well be a slumber party for all we can see. The non-sexual revolution, meanwhile, consists of stilted tableaux of street chaos. Not one, but two epilogues show the clumsy fingerprints of studio

desire for a happier ending.

Not so much an awful film as a disappointing one, *Havana* is like an expensive Cuban cigar. A lot of work by skilled craftsmen went into it, but it was folly to think it could appeal to everyone. And it ultimately just goes up in smoke.

—Marianne Meyer

## The Unbelievable Truth

1990. Robert Burke, Adrienne Shelly; wr./dir. Hal Hartley. Hi-fi mono. (R) 90 min. \$89.95. Vidmark.

If mild-mannered Josh isn't the nicest mass murderer you'd ever want to meet, he's certainly the least likely. And that's what makes *The Unbelievable Truth* such a mysterious pleasure — watching parolee Josh (Robert Burke) return to Long Island to passively confront the community he disrupted years ago — and seeing him innocently tangle their goofy lives as he tries to clarify his own character.

Among those who crisscross through the proceedings are Audry Hugo (Adrienne Shelly), a genius teen with a Bardot pout, her father Vic (Christopher Cooke), a gruff mechanic who spends the film trying to bargain his daughter out of an expensive Harvard education, and Pearl (Julia McNeal), the beautiful sole survivor of the family decimated by Josh. All are a delight to watch as they weave their way across the path to *The Unbelievable Truth*. When Audry petulantly announces, "Dad, history is coming to an end!" she isn't kidding.

*The Unbelievable Truth* is a delightfully sunny black comedy that takes all the rope director Hal Hartley will give it, then stretches it tight and skips across it with giddy confidence. —JW



**Hay Fever:** Robert Redford's and Lena Olin's romantic entanglements can't save *Havana* from mediocrity.

# EDITOR'S CHOICE

by

kenneth korman

Music and video have had a rocky marriage over the past 10 years or so. This union, which once promised to bring new life to both of these fields, has too often served as just another sales tool for prerecorded music. But projects like **red hot + blue** (6 West Home Video, \$19.98) prove that all is far from lost. This videocassette ver-



**red hot + blue's**  
David Byrne

sion of last year's CD and audio cassette of the same name will raise both money and consciousness for the fight against AIDS, while delivering a fitting tribute to the genius of songwriter Cole Porter at what would have been

the time of his 100th birthday.

The cassette not only features 18 current artists reinterpreting many of Porter's best-loved songs, but includes the work of several world-class filmmakers adding their own twists to all this brand-new music. Jonathan Demme (*The Silence of the Lambs*) directs the Neville Brothers' version of "In the Still of the Night," Wim Wenders (*Wings of Desire*) does U2's "Night and Day," and Alex Cox (*Repo Man*) takes on "Well, Did You Evah!" as recorded by Deborah Harry and Iggy Pop, to name but a few.

The visual styles are even more varied than the music, and the standard quick-cut approach that has turned MTV into one long, painful blur is nowhere to be found. Neneh Cherry's radical reworking of "I've Got You Under My Skin" stands as the collection's musical highlight.

But battling AIDS is **red hot + blue's** true reason for being. Between-song graphics, as well as messages from John Malkovich, Richard Gere, David Byrne and many others talking openly about sex, drive home the need for AIDS prevention and research without trivializing the subject. Porter's songs — witty and romantic to the core — set just the right tone. Best of all, a portion of the proceeds from the video goes to organizations fighting the disease. ■



## Jesus of Montreal

1989. Lothaire Bluteau, Gilles Pelletier; dir. Denys Arcand. Hi-fi stereo, subtitled. (R) 119 min. priced for rental. Orion.

This 1989 Academy Award nominee for best foreign language film lost the big prize, but wins praise as another vindication of video's golden rule—thou shalt not overlook great obscure films. Unlike its closest predecessor, *The Last Temptation of Christ*, *Jesus of Montreal* is set firmly in the present day. It's compelling fiction that's also a thought-provoking meditation on the power the modern church holds over belief itself.

Daniel Coulombe (Lothaire Bluteau), hired to rework a local shrine's dated Passion play, creates an effective, and affecting, piece of performance art. His five-person troupe becomes a tight-knit team as the show becomes a hit, but both draw fire for varying from prescribed texts, with tragic results.

Though the plot depends on drawing parallels between Daniel's rise and fall and that of Christ, the subtle execution of writer/director Denys Arcand and the unself-conscious performances of the leads—especially the quietly charismatic Bluteau—keep the project from falling into cliché. *Jesus of Montreal* was itself attacked for blasphemy in theatrical release, but possesses qualities sadly lacking in most films today, like moral inquisitiveness and a real heart. This is a film well worth resurrecting. —MM

## CLASSICS

### Aguirre, the Wrath of God

1973. Klaus Kinski, Del Negro; wr./dir. Werner Herzog. Hi-fi stereo, subtitled. (NR) 94 min. \$59.95. New Yorker.

#### Woyzeck

1978. Klaus Kinski, Eva Mattes; wr./dir. Werner Herzog. Hi-fi stereo, subtitled. (NR) 82 min. \$59.95. New Yorker

One of the all-time great movies, Werner Herzog's *Aguirre, the Wrath of God* is a visionary masterwork that's nearly as insane as its title character. In 1560, a Spanish expedition sets forth down an Amazon tributary in search of El Dorado; Aguirre, a power-mad soldier (the role Klaus Kinski was born to play), mutinies with the idea of conquering this land for himself.



Revolutionary: Kinski in *Aguirre, the Wrath of God*.

Director Herzog doesn't miss a trick in exposing the madness of man's thirst for conquest—his raft of fools, beset by hunger, disease and unseen natives, represents all the human tendencies inherent to colonialism. And Aguirre's dreams become more expansive as his "army" gets smaller.

It does take a while to get used to conquistadores talking in subtitled German, but the one big problem with this video reissue of *Aguirre*—presented for the first time with easy-to-read yellow subtitles—is that the physical presence of the vast rain forest is badly diminished on the small screen.

*Woyzeck* is better suited to the home medium. Herzog adapts Georg Buchner's enigmatic allegory of an Army orderly, humiliated by everyone, whose fits of depression lead to murder. The picture is shot in long takes that reveal

Herzog's favorite theme—the mindless cruelty that lies beneath "civilized" society—at a calculated distance. Kinski's wild eyes project a soul bereft of everything but fear and self-loathing; Eva Mattes, heartbreaking as his mistress, supplies empathy. A "difficult" movie, but one well worth knowing. —SLS

### Shock Corridor

B&W/Color. 1963. Peter Breck, Constance Towers; dir. Samuel Fuller. Hi-fi stereo, letterboxed. (NR) 101 min. \$59.95. Home Vision.

### The Naked Kiss

B&W. 1964. Constance Towers, Anthony Eisley; dir. Samuel Fuller. Hi-fi stereo, letterboxed. (NR) 90 min. \$59.95. Home Vision.

In the world of B-pictures, auteur Sam Fuller has a reputation as a pulp version of Orson Welles—a cantankerous genius with an eccentric eye and output to match. Now, with two of his classics available on home video, you can rate him yourself.

*Shock Corridor* boasts a familiar plot: Reporter Johnnie Barrett (Peter Breck) feigns insanity to investigate a death at the local mental hospital. Of course, after umpteen days surrounded by schizophrenics and "nymphos," Barrett begins to lose hold of his own sanity. What Fuller brings to this otherwise generic premise is a sense of social conscience, using case histories of Barrett's fellow inmates to illuminate the injustices prevalent in early-'60s America.



Bum's Rush: In a mental hospital's *Shock Corridor*, reporter Peter Breck finds trouble more easily than a scoop.



Social injustice and its lurid consequences are also the focus of *The Naked Kiss*, the saga of Kelly (Constance Towers), a reformed prostitute who dodges small-town scrutiny and finds happiness working with handicapped children and marrying the millionaire of her dreams. What could possibly go wrong? What couldn't?

Home Vision has released these two classics in handsome letterboxed editions (though *The Naked Kiss* is transferred from a slightly damaged print and occasionally skips frames). Together, they reinforce Samuel Fuller's image as a master of mutant film noir. —JW

### Woman in the Dunes

B&W. 1964. Kyoko Kishida, Eiji Okada; dir. Hiroshi Teshigahara. Hi-fi mono, subtitled. (NR) 123 min. \$29.95. Connoisseur.

A collaboration by writer Kobo Abe and director Hiroshi Teshigahara, *Woman in the Dunes* made a stunning impact when it was brought to America in 1964. Adapted by Abe from his own novel, *Woman* wends a surrealistic path through the relationship of a stranded entomologist (Eiji Okada) and the hermitlike woman (Kyoko Kishida) who keeps him captive deep within the recesses of Japan's desert dunes.

Playing out an erotic scenario that explores bondage on variety of levels, the saga creeps toward its conclusion with the tenacity of sand flowing through an hourglass. Slowly, the "guest" is drawn into the woman's patient struggle against the constant trickle of sand that has claimed the lives of her family and governed her own. The film develops a sensuous atmosphere that is simultaneously charming, sad and mysterious.

Bolstered by a score that is positively unearthly, *Woman in the Dunes* seems as fresh now as it did 26 years ago. —JW

## LASERDISCS

### Love Me or Leave Me

1955. Doris Day, James Cagney, Cameron Mitchell; dir. Charles Vidor. Digital surround. 134 min. \$39.98. CLV 3 sides. MGM/UA.

Watching the pan-and-scan laser-disc version of *Love Me or Leave Me* released by MGM/UA in January 1989,



**Friendly Fire:** Doris Day and James Cagney squabble in *Love Me or Leave Me*, now refurbished on disc.

you'd hardly guess that about half the original widescreen CinemaScope frame was pared away. Doris Day, as '20s singer Ruth Etting, and James Cagney, as her brutish manager-husband Marty Snyder, seldom seemed to get cropped out of the image, even when the camera comes in close. But as this new letterboxed transfer reveals, a wealth of scenic details and visual grace notes *did* disappear—and it's a thrill to discover how much they add to the movie.

The many arguments between Day and Cagney, for example, take on an electrifying tension when you can see they're constantly circling each other—and embarrassing whatever friends or associates happen to be in the room with them. In big production numbers like "Shakin' the Blues Away," flanking dancers race through all sorts of intricate steps; in the scanned transfer, they're mostly gone.

The film's color has also been improved, and its four-channel soundtrack rematrixed for Dolby Surround to yield rich, precise audio imaging. When you consider the other extras—the original trailer, a short featuring the real Ruth Etting and a promotional film about MGM's 1955 widescreen releases—there's no question that unless you really hate letterboxing, this disc beats the old one hands down. —Steve Daly

### Jour de Fete

1948. B&W/spot-tints. Jacques Tati, Paul Frankeur, Guy Decomble; dir. Tati. Digital mono, subtitled. (NR) 76 min. plus supplement. CLV 2 sides. \$49.95. Voyager/Criterion.

Before Jacques Tati made *Jour de Fete*, he was a music-hall comedian who specialized in pantomime. Forever after, he would be known as one of the greatest visual comics in movies. This short, sweet marvel introduces Tati not as Mr. Hulot—the persona he'd create in later films—but as Francois, a bicycle-mounted village postman.

At first Francois is a relaxed kind of guy who helps his neighbors and interrupts his work for a tippie. But when a newsreel tells him American postal methods will make him obsolete through helicopters and automated sorters, he tears off on his bike, bellowing the French equivalent of "speed, speed!" This sets up a procession of gags—but just as important, it introduces what would become a favorite Tati theme, that of technology's inhumanity to man.

Criterion's print includes the hand-tinted spot color Tati added for the film's 1964 theatrical re-release. Also included is *l'Ecole des Facteurs*, a 1947 short showing several of *Jour de Fete*'s gags in embryonic form. —Mark Fleischmann



# TAPES & DISCS

## *The Dream Is Alive*

1985. Nar. Walter Cronkite; dir. Graeme Ferguson. Digital surround. (NR) 40 min. CAV 2 sides. \$39.95. Lumivision.

## *The Voyager Odyssey*

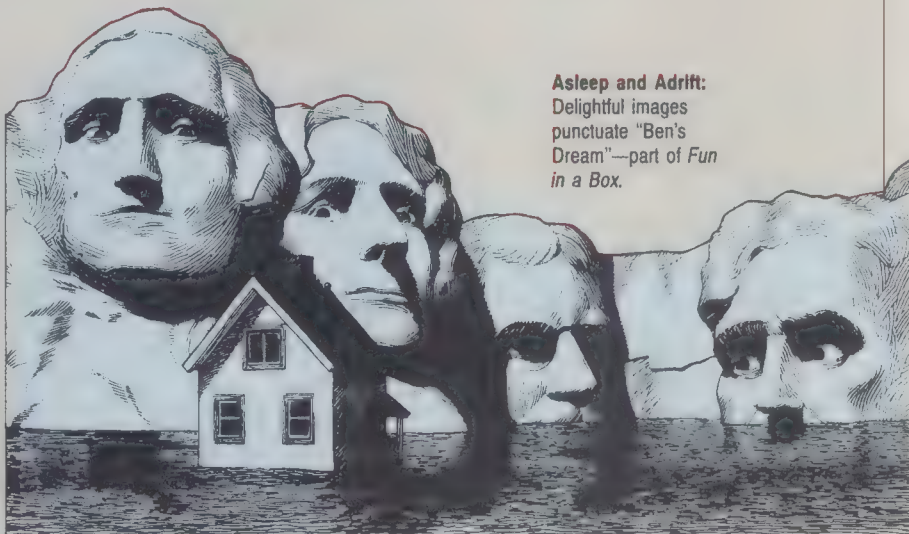
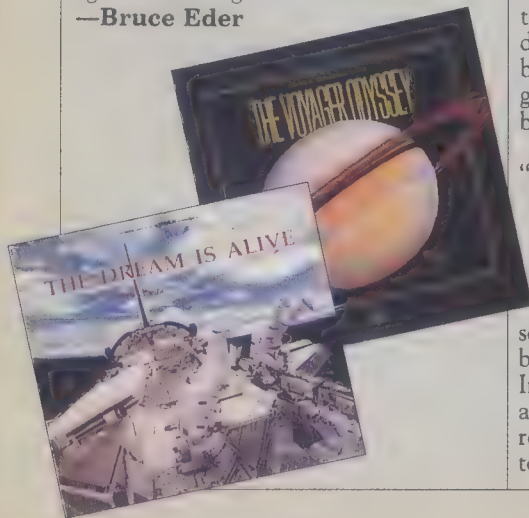
1990. Dir. Don Barrett. Digital surround. (NR) 44 min. CAV 2 sides. \$39.95. Lumivision.

Consisting of images not originally intended for the entertainment of home viewers, these two discs are devoted to different aspects of the United States space program. *The Dream Is Alive*, produced for presentation in IMAX theaters, is the more impressive of the two. It provides a wide-angle (not letterboxed) picture of incomparable clarity, sharpness and richness, whether focusing on matters as seemingly mundane as the shuttle's interior or on the majesty of the Earth below.

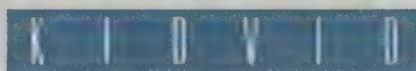
Its only problem lies in presentation—intended for the huge dimensions of the IMAX theater, these images lose a certain amount of impact at home. Walter Cronkite's narration is smooth and informative, although one has to pause at its optimism in the wake of the Challenger disaster and other problems with the space shuttle.

*The Voyager Odyssey* is a tour of the outer planets by way of NASA's two Voyager probes and a Stanley Kubrick-style sound mix. The images of Jupiter, Saturn, Uranus and Neptune are awe-inspiring, as are the graphics depicting the magnetic fields and other usually unseen qualities of these worlds. And the disc does impart a sense of the distances involved and of the scope of Voyager's technological achievements.

—Bruce Eder



**Asleep and Adrift:**  
Delightful images punctuate "Ben's Dream"—part of *Fun in a Box*.



## *Fun in a Box*

1990. Vol. 1: "Ben's Dream and Other Stories and Fun." Vol. 2: "New Friends and Other Stories and Fun." 30 min. ea. \$14.95 ea. Made-to-Order (available from 800-232-5252). Ages: 6-12.

This new video series is a (mostly) happy hodgepodge of quality kidclips, including those adapted from books by popular author/illustrators. "Ben's Dream," based on a Chris Van Allsburg story, has won numerous animation awards. Though character movement is stiff, the black-and-white drawings are engaging, as is the premise—a boy falls asleep over his geography book and dreams of floating past world landmarks. The live-action "Fish" is equally delightful as a Ramonalike little girl and three whimsically inept detectives conduct a search for her missing brother. A brief musical interlude, done to a bluegrass tune called "Red Ball Express," is a bouncy hoot.

Vol. 2, however, is inconsistent. "New Friends" is a charming cartoon about a duck who misses his winter flight south and winds up with a motley gang of animals in New York City. But the other segments miss their mark.

Shots of kinetic sculptures (except for some falling dominoes) simply snooze. A bizarre music clip called "Metal Dogs of India" is more edgy than entertaining, and a talking-head storyteller offers little repeat viewing value. *Fun in a Box* intends to compile further sets from clips

previously only available through schools and libraries. It's a great idea—if they choose more carefully in the future.

—MM

## *The Adventures of Scamper the Penguin*

1990. VHS only. 85 min. \$24.95. Celebrity Home Entertainment/Just for Kids. Ages: 3-8.

"Hi boys, we're back!" the lady penguins announce as they arrive to inspect the nests their husbands have built. "Take good care of our eggs, guys!" they shout as they head back to sea for a meal. While offering fact-based lessons on how penguin chicks are hatched and how these creatures live, such dialog should give you an idea of the earnest awkwardness of this Japanese-Russian cartoon joint production. And while it's touted as having won prizes in animation festivals, *Scamper* rarely rises above generic cartoon visuals in its story of a curious little penguin who winds up far from home and in the dangerous clutches of Bad Men.

Still, it has its charms. The information about life in Antarctica comes through in straightforward narration with nary a hint of, "This is educational, kids!" (Beware the songs, though—cloying and sugary in the manner of bad '70s pop music.) The running time may be a little long for younger attention spans, but the episodic nature of *Scamper's* story allows for viewing in bite-sized segments. All in all, *The Adventures of Scamper the Penguin* is just what it sounds like—a cute little cartoon movie.

—MM



# DIRECTORY

## HIGHLIGHTS OF THE MONTH

### The American Indians

1981-90. Five one-hour titles on native Americans, packaged in a box. \$99.95. Pacific Arts.

### Intolerance

1916. B&W. Mae Marsh, Lillian Gish, Erich von Stroheim; dir. D.W. Griffith. Multi-plotted epic on prejudice and hate—still astounding. Silent. 123 min. LD \$29.98. Republic.

### It's a Mad Mad Mad Mad World

1963. Spencer Tracy, Ethel Merman, Sid Caesar, many others; dir. Stanley Kramer. Crafty cop Tracy hunts stolen money in cult classic, with restored footage. Digital surround. (G) 180 min. \$39.98. CLV 3 sides. MGM/UA.

### The Lady From Shanghai

1948. B&W. Rita Hayworth, Orson Welles, Everett Sloane; wr./pr./dir. Welles. Femme fatale Rita lures Orson into dangerous love triangle. Re-release. 87 min. \$19.95. RCA/Columbia.

### Major Barbara

1940. B&W. Wendy Hiller, Rex Harrison, Robert Morley; dir. Gabriel Pascal. Literate comedy: Rich girl leaves daddy warbucks to join Salvation Army. Based on George Bernard Shaw play; Shaw appears in a cameo. 90 min. \$39.95. Home Vision.



**Desert Storm:** Kit Moresby (Debra Winger) wanders the Sahara in Bertolucci's epic *The Sheltering Sky*.

### Mama, There's a Man in Your Bed

1989. Daniel Auteuil, Firmine Richard, Pierre Vernier; dir. Coline Serreau. Cleaning lady helps yogurt factory CEO thwart corporate takeover. French w/Eng. subtitles, stereo. (PG-13) 107 min. \$89.99. HBO.

### Midnight Cowboy

1969. Jon Voight, Dustin Hoffman; dir.

John Schlesinger. Innocent comes to NYC, bunks with shady pal in powerful character study. Digital, letterboxed. (R) 113 min. \$34.98. CLV 2 sides. MGM/UA.

### Parade

1973. Dir. Jacques Tati. Kids at the circus, as envisioned by comic genius. French w/Eng. subtitles. 85 min. \$59.95. Home Vision.

### Peyton Place

1957. Lana Turner, Hope Lange, Russ Tamblyn; wr. John Michael Hayes, dir. Mark Robson. New England soap received nine Oscar nominations. Stereo, cc. 157 min. VHS, Beta \$39.98. CBS/Fox.

### A Place in the Sun

1951. B&W. Montgomery Clift, Elizabeth Taylor, Shelley Winters; dir. George Stevens. Incandescent drama: Social climber moves up the ladder. Re-release. 122 min. \$19.95. Paramount.

### The Rookie

1990. Clint Eastwood, Charlie Sheen; dir. Eastwood. Eastwood and Sheen male-bond while chasing car thieves Raul Julia and Sonia Braga. Surround, cc. (R) 121 min. VHS, Beta \$92.99. LD, 8mm \$29.98. Warner.

### The Sheltering Sky

1990. Debra Winger, John Malkovich; based/book Paul Bowles, dir. Bernardo Bertolucci. Passionate love story from maker of *The Last Emperor*. Surround, cc. (R) VHS, Beta \$92.99. LD letterboxed \$39.98. Warner.

### Three Men and a Little Lady

1990. Tom Selleck, Steve Guttenberg, Ted

Compiled by Mark Fleischmann

## Labels For Less

**Paramount** is pumping out new titles faster than we can list them. Six new items in the Great American Writers' Series, each at \$19.95, are *Carrie*, *Summer and Smoke*, *The Rose Tattoo*, *Desire Under the Elms*, *Come Back Little Sheba* and *The Matchmaker*. Armfuls of other video debuts having been popping up under Paramount's Great Movies/Great Price banner: *Ash Wednesday*, *The Buccaneer*, *But Not for Me*, *Elephant Walk*, *The Klansman*, *Houdini*, *Li'l Abner*, *Waterloo*, *Chuka*, *Copper Canyon*, *Hannie Caulder*, *Heller in Pink Tights*, *The Jayhawkers* (\$14.95 each), *Half a Sixpence* (\$19.95) and *Is Paris Burning?* (\$29.95).

**VCI's** Classic Cliffhangers II Collection features *The Green Hornet*, *The Adventures of Rex & Rinty*, *Flash Gordon Conquers the Universe* and *Riders of Death Valley* (\$29.95 each)...A favorite '60s period piece, *Georgy Girl*, is one of many \$19.95 re-releases from **RCA/Columbia**, along with biker Brando in *The Wild One*...*Breaker Morant* is among nine \$10 specials from **Avid/LIVE**. Also look for *The Fabulous Baker Boys* among four \$19.95 titles from **LIVE**...Good heavens, **Republic** is releasing a third *Little Rascals* collection, two episodes per tape (\$9.98 each)...**Warner's** *Harper* and *The Outsiders* (\$19.98 each) are being re-released in closed-captioned, digitally processed transfers, latter in surround. Both will soon arrive on disc —MF

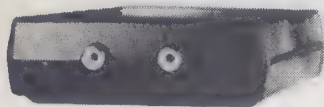


*The Fabulous Baker Boys*

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## DIRECTORY

Danson, Nancy Travis; dir. Emile Ardolino.  
Comic sequel: Trio of sensitive bachelordads pine for missing daughter. Surround, cc. (PG) 103 min. VHS, Beta \$92.95. Touchstone.

### COMEDY

#### Mr. Destiny

1990. James Belushi, Linda Hamilton, Jon Lovitz; dir. James Orr. Modern retelling of Aladdin's lamp fable, with Michael Caine as the genie. Stereo, cc. (PG-13) 110 min. VHS, Beta \$92.95. Touchstone.

#### Night Full of Rain

1978. Candice Bergen, Giancarlo Giannini, Allison Tucker; dir. Lina Wertmuller. Feminist vs. journalist in battle of sexes; Wertmuller's first in English. (R) 104 min. VHS, Beta \$59.95. Warner.

#### Rome Adventure

1962. Troy Donahue, Angie Dickinson, Suzanne Pleshette; dir. Delmer Daves. Romance: Donahue woos two against European backdrop. cc. 119 min. VHS, Beta \$59.99. LD \$39.98. Warner.

### ACTION

#### El Cid

1961. Charlton Heston, Sophia Loren, Raf Vallone; dir. Anthony Mann. Get ready to have your swash buckled as Heston drives

Moors from Spain. Re-release. 172 min. \$29.99. Best Film & Video.

#### The Elusive Pimpernel

1950. David Niven, Margaret Leighton, Cyril Cusack; dir. Michael Powell. Scarlet Pimpernel via Powell: Aristocrats rescued during 1792 Terror of Paris. 109 min. \$59.95. Home Vision.

#### Martial Law

1990. Cynthia Rothrock, Chad McQueen, David Carradine; dir. S.E. Cohen. Female karate champ as LA cop. Stereo. (R) 90 min. \$89.98. Media.

#### The Punisher

1990. Dolph Lundgren, Lou Gossett Jr., Jerroen Krabbe; dir. Mark Goldblatt. Dolph as avenging cop from Marvel Comics. Stereo. (R) 92 min. VHS, Beta \$92.95. LIVE.

#### Street Soldiers

1989. Jun Chong, Jeff Rector, David Homb; dir. Lee Harry. High-school kids organize to stop brutal street gang. Stereo. (R) 98 min. \$89.95. Academy.

### LASERDISCS

#### Battleship Potemkin

1925. B&W. Dir. Sergei Eisenstein. Film-class staple about Russian sailors' mutiny. Silent. 67 min. \$29.98. Republic.

#### Birth of a Nation

1915. B&W. Lillian Gish, Mae Marsh; dir. ▶

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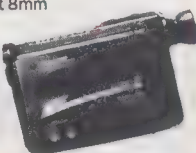


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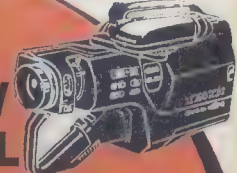


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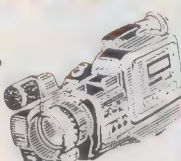
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# DIRECTORY

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## The Day of the Jackal

1973. Edward Fox, Cyril Cusack, Derek Jacobi; dir. Fred Zinnemann. Plot to kill De Gaulle, with nice European locations; trailer included. Digital. (PG) 143 min. \$39.98. CLV 3 sides. MCA/Universal.

## 10,000 Maniacs: Time Capsule

1990. Including home movies, early performances, recording sessions with band. Digital stereo. 34 min. \$24.98. CLV 1 side. Warner/Reprise.

## The Untouchables

1987. Kevin Costner, Andy Garcia, Robert De Niro, Sean Connery; dir. Brian De Pal-

ma. Efficient star-packed vehicle for Costner as Eliot Ness. Digital surround, letterboxed, cc. 119 min. \$39.95. Paramount.

## West Side Story

1961. Natalie Wood, Richard Beymer, George Chakiris; music Leonard Bernstein/Stephen Sondheim, dir. Robert Wise, Jerome Robbins. The classic New York musical. Digital surround, letterboxed. 151 min. \$29.98. CLV 3 sides. MGM/UA.

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### Discs

Ken Crane's, Westminster, CA 92683; 800-624-3078; in CA 800-626-1768. LaserDisc Fan Club, 800-322-2285. Sight & Sound, 1275 Main St., Waltham, MA 02154; 617-894-8633. Columbia House Laserdisc Club, Dept. J3A, Box 1112, Terre Haute, IN 47811-1112.

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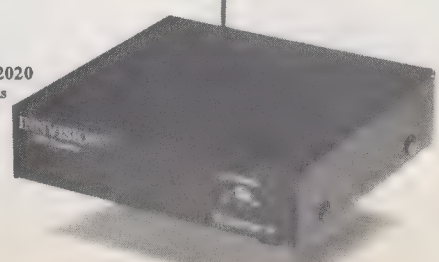
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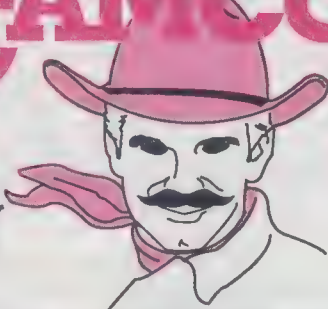


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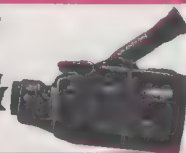


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MXJ-12 ..... CALL  
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PVM 2050 MULTISYS ..... 949  
PVM2730 STEREO ..... 1049

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U-52 ..... 419  
U-53 FEH JOG ..... 499  
U-62 S ..... 749  
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VR685 HF JOG ..... BEST  
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SLV575 ..... CALL  
SLV676 ..... CALL  
SLVR-5 SUPER ..... CALL  
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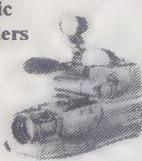
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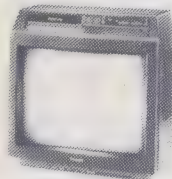
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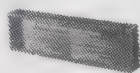
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Projection TV	E <input type="checkbox"/>	K <input type="checkbox"/>
TV Monitor/Receiver	F <input type="checkbox"/>	L <input type="checkbox"/>

4. If you own music video discs, please check the genres of music you own:

Rock	W <input type="checkbox"/>
Pop	X <input type="checkbox"/>
Classical	Y <input type="checkbox"/>
Other	Z <input type="checkbox"/>

2. What attribute is most important in your purchase of laserdisc players?

Performance	M <input type="checkbox"/>
Features	N <input type="checkbox"/>
Price	O <input type="checkbox"/>
Brand Name	P <input type="checkbox"/>
Availability of Software	Q <input type="checkbox"/>

5. How many laserdiscs do you own?

1 - 9	1 <input type="checkbox"/>
10 - 24	2 <input type="checkbox"/>
25 - 49	3 <input type="checkbox"/>
50 - 99	4 <input type="checkbox"/>
100 - 249	5 <input type="checkbox"/>
250 - 499	6 <input type="checkbox"/>
500 or more	7 <input type="checkbox"/>

3. If you own a laserdisc player, check the categories of discs you own:

Action/Adventure	R <input type="checkbox"/>
Drama	S <input type="checkbox"/>
Comedy	T <input type="checkbox"/>
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46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
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Laserdisc Player	B <input type="checkbox"/>	H <input type="checkbox"/>
CD Player	C <input type="checkbox"/>	I <input type="checkbox"/>
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100 - 249	5 <input type="checkbox"/>
250 - 499	6 <input type="checkbox"/>
500 or more	7 <input type="checkbox"/>

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46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
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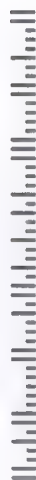




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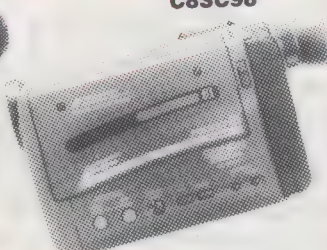
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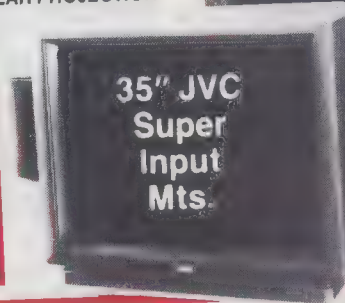
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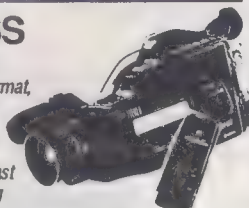


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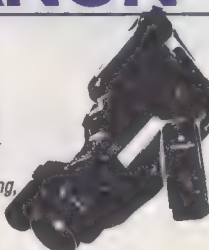


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Canon

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RCA

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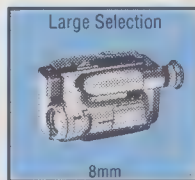
CC-560



RCA

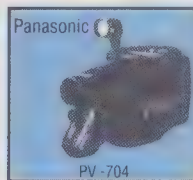
PRO EDIT

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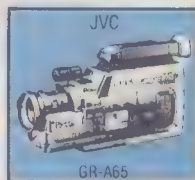
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8mm



Panasonic

PV-704



JVC

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Canon

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Canon

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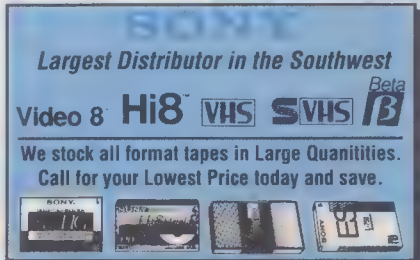
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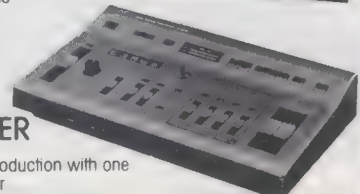
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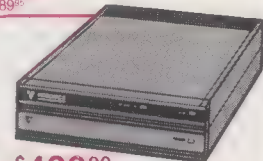
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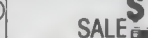
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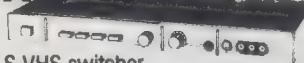
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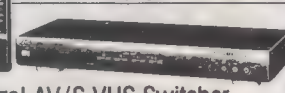
JX-S300

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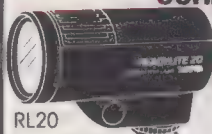
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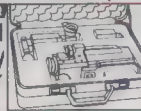


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Auto CV300



CV20S

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## BUDDY SYSTEMS

*continued from page 55*

the VCR. The process is simple—find the start of the scene on the camcorder, push pause, put the VCR in record pause and push the synchro edit button to start and stop the edit.

Unless an editing controller is used, LANC does not rewind the player or recorder before the edit. Throughout our tests, this produced consistent but inaccurate edits. In a 15-scene sequence, the SLV-R5 came in 39 frames late on 11 scenes, 40 frames late on three scenes and 37 frames late on one scene. Unlike the other buddy systems, this one's inaccuracy can be quite noticeable.

Fortunately, the V801 has bidirectional frame advance, which allowed us to pause at the intended point, then back up 39 frames. This usually produced a frame-accurate edit. We tried to hit the camcorder's pause button early to compensate for the inaccuracy, but still ended up with many edits that were off by more than a second.

At the edit-out point, the Sony system proved as accurate as the others. However, the camcorder continues to play for several frames after the VCR stops recording. What shows up on the

*continued on page 98*

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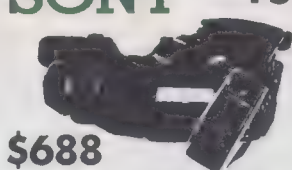
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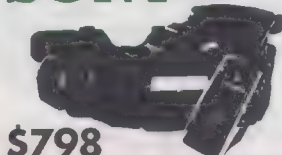


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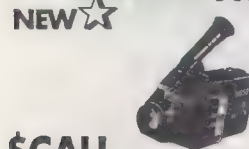
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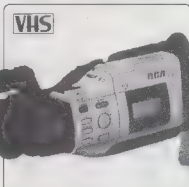
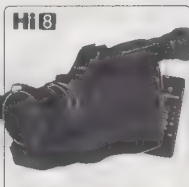
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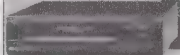
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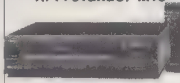
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Advanced Camcorder Battery Charger and  
Reconditioner

A black, rectangular electronic device with a textured surface and a small label on the front. It is shown from a slightly elevated angle.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

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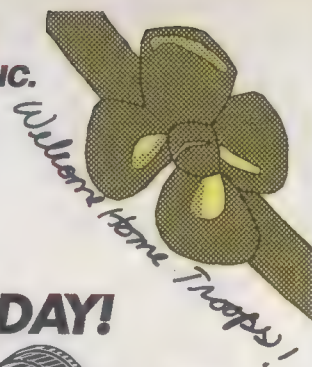


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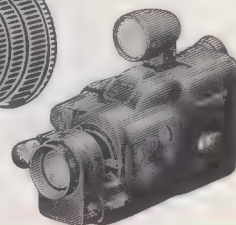
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SUPER VHS MOVIE FULL SIZE  
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Line Reso, Strobe Shutter

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FULL SIZE S-VHS MOVIE  
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Dig. Spec. Eff., w/Case

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8xZoom, 2 Pg. Titler, 2 Lux,  
incl. 1.5X Telephoto Lens

**JVC**  
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SVHS-C MOVIE  
8x Zoom, Fly. Erase Head,  
7 Lux, 4 Pg. S/imposer

**RCA**  
PRO-820  
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8x Zoom, 2 Lux, IR A/focus,  
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8xZoom, 2 Lux, F/Rng. AF,  
Fly. Ers. Head, 10W, Light

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8x1 Zoom, 1 Pg. Dig. S/imp.  
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FULL SIZE VHS MOVIE  
Digital Effects, 10W. Color  
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**TOSHIBA** TOP RATED TV OF THE YEAR  
CZ-3299 SVHS IDTV  
NEW!  
• Picture In Picture  
• Digital Zoom  
• DBX Noise Reduction  
• 20 Wat Amplifier  
Hi Power Stereo  
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DEFINITION TELEVISION)

**PIONEER** CD VIDEO  
CLD-2080/CLD-3080  
NEW!  
Plays all 5 Disc sizes, 425  
Lines Resol., Dig. Audio.

**Canon**  
RC-250  
NEW!  
HIGH BAND STILL VIDEO  
Built in playback with 50  
images on a disc, and  
auto shooting and flash

**JVC**  
GR-65U  
NEW!  
VHS C MOVIE  
3 Lux, 8x1 Zoom, 4 Pg. Dig.  
S/impose, Fly. Erase Head

**Panasonic** CD VIDEO  
LX-200/LX-1000  
NEW!  
Plays all 5 Disc Sizes, Plays  
Both Sides of Laser Disc,  
S-VHS Vid. Output, D/Audio.

**MINOLTA**  
C-806  
NEW!  
VHS-C MOVIE  
7x1 Zoom, Fly. Erase Hd.,  
Dig. S/imp., T/Lapse Rec.

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**TOSHIBA** Carver Sonic Holography Stereo  
Digital Picture in Picture  
from 27" to 32"  
3 Dimensional Sound  
Built-in Woofer, S-VHS Input,  
Variable Audio Output,  
700 Lines Resolution, 3A/V In/out  
External Speaker Terminals, DBX Noise Reduction,  
Dual RF Inputs, Universal Remote Control

**PIONEER**  
SDP-404  
SDP-454  
DIGITAL!  
Rear Proj. Mon./Rec.  
S-VHS Input, Dig. Pic/Pic.

**Panasonic**  
TWIN TURBO  
SPEAKER  
SYSTEM  
27" CTK-2790S  
31" CTK-3198S  
On Screen Graphic  
Equal. Broadcast Stereo

**JVC** ALL NEW HYPERBASS DOLBY SURROUND SOUND  
New 27", 31", 32", 35"  
Stereo TVs  
DIGITAL PICTURE IN PICTURE  
Up to 800 Lines Resolution, S-VHS Input,  
Dolby Surround Sound, Detachable Speakers,  
Video Noise Reduction, Notch Filter, Digital  
Command Remote with Artificial Intelligence

**HITACHI** TOP RATED!  
50" CU5001 B  
50" CU5002  
48" CU4801 K  
Ultrasound  
850 Lines Resol., Dolby/  
Hall/Matrix, S-VHS Input

## TOP SUPER VHS VCR'S OF THE YEAR

**JVC** SVHS  
HR-S5500U  
NEW!  
S-VHS EDITING VCR  
Oval-Cut DA-4 System, Up-  
Graded Perform w/Duct Edit

**HITACHI**  
VT-S730A  
SVHS  
NEW!  
SUPER VHS EDIT RECORDER  
Jog Shuttle, SX-5 Head,  
Flying Erase Head

**JVC** NEW!  
SVHS  
HRS-10000  
6 HEAD DIGITAL SUPER VHS  
Broadcast Stereo Hi-Fi  
Flying Erase Heads

**TOSHIBA** SVHS  
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NEW!  
SUPER VHS EDIT RECORDER  
Video Scanner, Digital  
Special Effects! Jog Shuttle

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PV-S4990  
NEW!  
Built in Time Base Correct,  
Jog Wheel, Fly Erase Head

**JVC** SVHS  
HR-S3800U  
NEW!  
S-VHS, HI FI STEREO  
Jog Shuttle, Fly. Erase Hd.  
Built in Sound Processor

**JVC** SVHS  
HR-SC1000U  
PLAYS FULL SIZE  
OR COMPACT VHS  
TAPES WITHOUT  
AN ADAPTOR!  
HI FI S-VHS/VHS-C  
Jog Shuttle, Dig. A/V Track,  
Dual Screen Programming

## TOP RATED ELECTRONICS

**PIONEER**  
VSX-D1S  
NEW!  
A/V STEREO RECEIVER  
130 W., Dolby ProLogic,  
2 Digital Signal Processors

**Panasonic** SVHS  
WJ-AVES  
NEW!  
S-VHS PRODUCTION MIXER  
Strobe, Paint, Mosaic  
B/ground Col., Frz. Frame

**JBL** INFINITY  
SPEAKERS  
We carry full line of JBL  
and Infinity Speakers.

**PIONEER** HI-FI  
Receivers, CD's, Cassette  
Decks, T/tables & Speakers.

**Panasonic**  
KXF-50/KXF-90  
We carry full line of Pana-  
sonic Fax Mach. & Others.

**Panasonic**  
PV-M2050  
PLAYS  
NTSC/  
PAL/  
SECAM  
TAPES  
20" TV-VCR COMBO  
Twin Tuner Sys. On Screen  
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**TOSHIBA** VHS  
SV-F771  
BEST HOME EDIT VCR  
HiFi Stereo, Ctr. Loading, A/  
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**JVC XLV 95BK ... SPECIAL**  
Dual DAC's, 2x, 2 way edit,  
32 track, random program, 3 way repeat

**Magnavox CDC 552 ... \$199**  
5-disc carousel changer, 16 bit, 4x, can  
change 4 during play

**JVC XLM 505 ... SPECIAL**  
6 disk magazine, 1-bit, 32 track random  
program, remote control

WE ARE  
NOW  
FEATURING



#### CASSETTE DECKS

**TEAC V-970X ... \$449**  
3-head, B/C/Hx, DBX, closed loop,  
headphone jack

**JVC TDW 505 ... SPECIAL**  
Full logic, U-Turn A/R system,  
Hi-speed edit, Dolby B/C/Hx Pro

**Sherwood DD 1230 ... \$169**  
Auto-reverse, dubbing deck, Dolby B/C

#### RECEIVERS

**Sherwood RV 1340 ... \$244**  
100 wts + 20 wts/Channel, 5 band EQ,  
Dolby surround

**JVC RX 703 ... SPECIAL**  
100 watts, Dolby SS, learning  
A/V remote, 7 band EQ

**Marantz RS2253 ... \$159**  
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Some  
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Call for best prices on D35, D66, DT66,  
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**AIWA CADW8 ... SPECIAL**

Dual cassette, CD player, 3D sub,  
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Special Buy! Wireless base phone, place  
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**Smith Corona SD-850 ... \$199**  
Word Processor Typewriter, Accu-spell,  
2 line, 40 char.

#### PERSONAL ELECTRONICS

**Sony MDR V6 ... \$74**  
Closed ear headphone, monitor, folding  
type, 40 mm driver.

**BEL 942 ... \$149**  
3 band detector, high sensitivity

**Uniden RD-3XL ... \$135**  
3 band detector, city/hwy mute, EDIT circuit

#### VCR

**Sharp VCH 870 ... \$239**  
4-head Hi-Fi, 155 channel, 8/365, auto  
head cleaning, OSP, index.

**RCA VR 675 ... SPECIAL**  
181 ch, auto head cleaning, auto tracking,  
8/365, MTS Hi-Fi.

**JVC HRD860 ... \$419**  
181 ch, real time counter, duet edit, 8/31,  
4 head Hi-Fi.

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### CAR STEREO SPECIALS

**Sherwood XR1504 ... \$149**  
Special Buy! Digital, removable, 18 presets, A/R  
Dolby B, 20 wt.



**Sherwood XR2704 ... \$179**  
SPECIAL BUY! Din, removable, 30 presets,  
20 wt, Dolby B/C.

**Clarion 9772 ... \$219**  
Din, removable, 18 presets, A/R, Dolby,  
6 wt, RCA out.

**JBL T602 ... \$72**  
Closeout! 6.5" speakers, 2 way  
80 wt, 55 Hz to 23kHz.

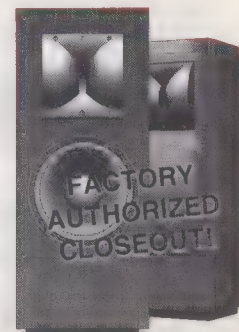
**Sherwood SX1092 ... \$59**  
Special Buy! 6x9" speakers, 3 way,  
120 watts.

**Clarion 600 A ... \$98**  
Amplifier, 50 watts per channel, 0.1 total  
harmonic distortion

**JVC XLG 2000 ... SPECIAL**  
New 1991 model car CD player.

## JBL 3800

**\$298  
Per Pair**



3-way tower  
speaker, 12mm titanium dome  
tweeter. 8" polymer laminate woofer,  
5" midrange, 8 ohm, 10 to 150 watts

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**YOUR HEADQUARTERS FOR 8MM 8MM 8MM**  
**SONY ♦ CANON ♦ RCA ♦ FISHER ♦ AND MORE!**

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**GE VHS-C ... \$429**  
Compact, 7 lux, 6:1 zoom

**Sony All Models ... SPECIAL**  
Call for prices on our complete selection!

**Panasonic Starlite 2 ... \$699**

Slim line, VHS, hi-speed shutter, 6x,  
back light, self timer, date & time.

**JVC Super VHS ... \$1,329**  
S-VHS-C, 8x lux, 360 K pixels, includes  
fitted carrying case.

#### TV

**Sony ALL MODELS ... SPECIAL**  
Call for prices on our complete line of  
Sony Television.

**JVC AV2080S ... \$359**  
MTS, surround sound, S-VHS, home sitter  
channel guard

**JVC C1320 ... \$239**  
13" remote, 180 channel, clock timer,  
channel guard



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# Big, Busty Babes want Lovin'

Call for the real  
names and phone  
numbers of girls who  
want to meet you

**1-900-568-2100**

Adults over 18 only, \$2 per minute

Swollen  
Sweeties Have  
Big Fun

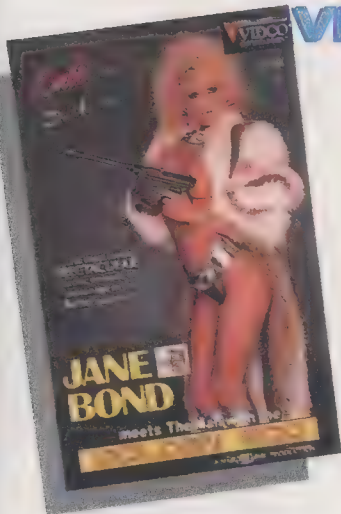
Find out what they like

**1-900-568-2500**

Adults over 18 only, \$2 per minute



# ALL FOUR TOP-RATED VIDEOS FOR ONLY \$19.99!



As part of a national advertising campaign to introduce you to our friendly, discreet and efficient video service we're making this unbeatable offer. For just \$19.99 we will ship to you all four of the full-length videos you see in this ad. We repeat. All 4 video features will be sent to you for just \$19.99! You'll receive **Amber Lynn** in "Jane Bond Meets The Man With The Golden Rod," **Carol Cummings** in "The Love Button," **Ashlyn Gere** in "Pleasure Seekers" and **Brittany Morgan** and **Sharon Kane** in "Dirty Movies!" #8113



**JANE BOND MEETS THE MAN WITH THE GOLDEN ROD**—Amber Lynn, Krysta Lane and Viper. Amber's back in this ultimate "sex-pionage" adventure as the insatiable agent "0069." She rises to the challenge of the almighty "Golden Rod" and outfoxes the deadly organization "CRUNCH." The plot takes a deadly turn when the voluptuous, yet villainous, Velvet comes on the scene. There is action, sex and plenty of "gadgets" throughout this highly acclaimed "Jane Bond" sexual adventure! Time Approximate 1 Hour 8 Min.

**THE LOVE BUTTON**—Carol Cummings and Busty Bell display their considerable charm in this great release. Ever wonder what would happen if a TV remote control could turn fantasy into reality? Rob (Peter North) has stumbled onto the discovery of the century—he can actually bring his every desire to mind-boggling reality! Along with his very horny pals he uses the device to satiate his every sexual whim and fantasy! Between the incredibly endowed Busty and the always ready Carol Cummings this release sizzles from beginning to end! Time Approximate 1 Hour 3 Minutes.

Our **Iron-clad guarantee** that comes with every purchase also applies to this special offer. It's simple. If you are not 100% delighted with your purchase just return it within 30 days for your money back. No questions asked! But we're sure that you will be more than pleased with each of the 4 sexy videos starring the hottest names in the business. Place your order today and we'll also include a specially selected "mystery gift" along with our brand new color catalog filled with more of the best buys in adult video—ABSOLUTELY FREE!

**Please note:** Due to the extremely unusual nature of this offer we reserve the right to return any order, unopened, after the first 5,000 sets have been sold.



**DIRTY MOVIES**—Brittany Morgan, Sharon Kane and Kassl Nova. The year is 2729 and the humanoid of the 28th Century are celibate. That is until they open up a time capsule from the 20th century filled with very sexy movies. Once they get a taste of it the planet explodes with new-found lust and excitement! Their humdrum existence goes "out the window" when they realize all the fun they've been missing. They have centuries to catch up on and they don't waste any time! Time Approximate 1 Hour 2 Minutes.



**PLEASURE SEEKERS**—Tamara Lee, Ashlyn Gere and Rachel Ryan explode in this sexy tale where the title says it best of all! These "Pleasure Seekers" live to please and be pleased! Once the party starts it never ends—from quickie "one night stands" to full-fledged frantic encounters of the best kind! You may have trouble keeping up with the many sexy plot twists but we're sure you won't mind! These lovely ladies will have you gasping for air throughout this sexy tale! Time Approximate 1 Hour 5 Minutes.

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ULTRA CORPORATION, P.O. BOX 3812, MILFORD, CT 06460

DEPT. FVF7

Sirs, I have enclosed my check. M.O. Visa. M.C. information. Please rush me the 4 videos under a 30-DAY MONEY-BACK GUARANTEE (CT res. add sales tax.)

**CANADIAN RESIDENTS:** Available from Ultra Corp. 4944 Decarie Blvd. CP305 Montreal. Que H3X 3T6 please add 35% (includes GST) plus \$4.00M & H to prices shown. All orders shipped duty-free from within Canada (Que Residents add 9% sales tax)

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone # in case we have a question about your order \_\_\_\_\_ phone # \_\_\_\_\_  
☐ MC ☐ Visa Exp. date \_\_\_\_\_  
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#8113

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## Buxom Gals

Seek guys for hot fun together. Single, married whatever! Fantasy talk and in-person meetings

**1-900  
463-LOVE**

(THAT'S 1-900-463-5683)

Adults only \$2 a minute



## "Special Talents"

Direct contact with real women who want to go live with you! Discover their "special talents" for yourself. All real women—no actresses or operators! Call

**1-900-646-7800**

You must be over 21. \$2 per minute.

Kate Knows  
What It Takes ...  
Teasing  
and Pleasing!

**1-900  
230-KISS**

(THAT'S 1-900-230-5477)

Adults Only \$2 a minute



## TREASURE CHEST

**1-900  
230-LADY**

(THAT'S 1-900-230-5239)

We've got what you want! One on one personal contacts 24 hours a day!

\$2 a min. Adults only please.



## ELAINE'S HOME NUMBERS HOTLINE 1-900-646-7900



Only Elaine gives you the real names and home phone numbers of luscious ladies who want to talk to you live!

All real ladies waiting for your call at home! Call now!

Over 18 only. \$2 a min.

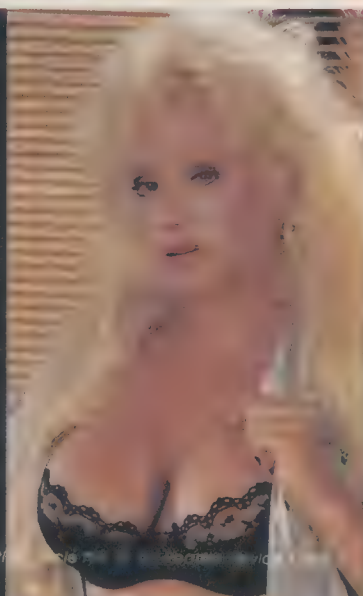
## BIG BIGGER BIGGEST!

**1-900  
386-4600**

Find the really big ones on the MORE LINE! The MORE LINE—America's best one on one connections for adult talk and dating ladies who have MORE!

18 and over please. \$2 per min.

For additional information, call 1-800-800-8000



## LONELY GIRLS

... Seek men for fun, dating, and more. Call now for names and home phone numbers of lonely girls who want to connect with you!



**1-900  
847-  
GIRL**

(THAT'S 1-900  
847-4475)

Over 18 only please.  
\$2 a min.

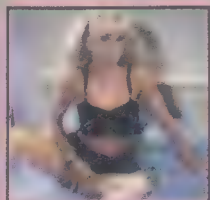


**ALL  
NEW!**

# 200 SIZZLING VIDEOS!

**ONLY  
15¢  
ea. in qty.**

Each tape is jammed full of the hottest and hardest sex imaginable! 200 of the most explicit scenes ever filmed and their yours for an unheard of price! We're convinced that once you see our great products and prices, you'll order again and again! You get the exact titles listed. NO SUBSTITUTES!!



- ☐ On Honeys
- ☐ Beau Diddling
- ☐ Taste Me
- ☐ Non Stop
- ☐ Join Us
- ☐ Rubber Lust
- ☐ By Male
- ☐ Old Stuff
- ☐ Peep Freaks
- ☐ Self Love
- ☐ Hooked Up
- ☐ Deep Dish Pie
- ☐ Display
- ☐ Sex Picnic
- ☐ Crazy
- ☐ Dirty Ways

- ☐ Condom Caper
- ☐ Red Hot 2 Some

- ☐ Bald
- ☐ Aged Meat
- ☐ Reel Men

- ☐ Camp
- ☐ Tight
- ☐ Dark Delights
- ☐ Oral Ecstasy

- ☐ To
- ☐ Bare

- ☐ Love Fest
- ☐ Clean

- ☐ Shake
- ☐ Heat Stroke
- ☐ Up All Night

- ☐ One Night Studs
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- ☐ Joint Effort

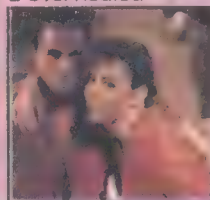
- ☐ In Training
- ☐ Slaves

- ☐ Vibrating Vixens
- ☐ Down On Me

- ☐ Satin Doll
- ☐ Love Muscle
- ☐ Jiggling Jugs

- ☐ Big
- ☐ Twin

- ☐ Silicone Valley
- ☐ Over Heated



- ☐ Sweet Taboo
- ☐ Oil Check
- ☐ Pud Pulls
- ☐ Slow
- ☐ Veronica Valdez
- ☐ Stacey Lorde
- ☐ Ali Kramer
- ☐ Goldie Fox
- ☐ Sparkle Plenty
- ☐ Lisa Wilson
- ☐ Tiri
- ☐ Trixy Tyler
- ☐ Barbie Lee
- ☐ Melanie Lee
- ☐ Ebony Ayes
- ☐ Ona Zee
- ☐ Lori Lovett
- ☐ Madison
- ☐ Aja
- ☐ Stephanie Adams
- ☐ Arcie Miller
- ☐ Lynn LeMay
- ☐ Isabella
- ☐ April O'Toole
- ☐ Frankie Leigh



- ☐ Raven
- ☐ Brandt Wine
- ☐ Buffy Davis
- ☐ Natasha Skyler
- ☐ Elle Rio
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- ☐ Erica Boyer
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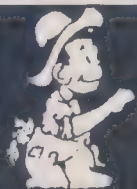
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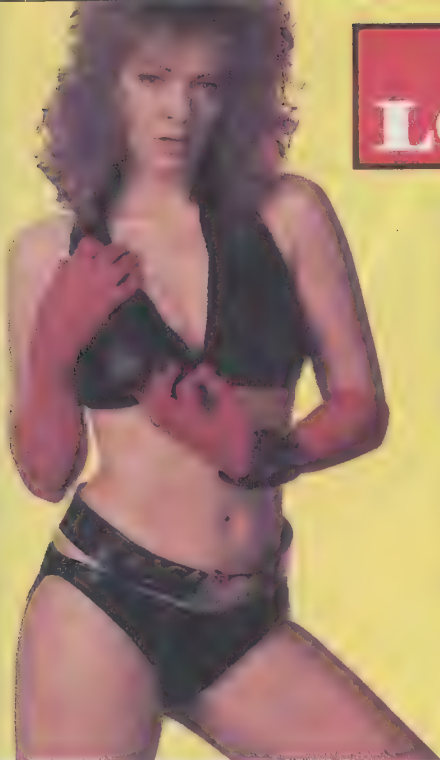
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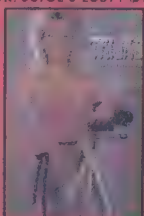
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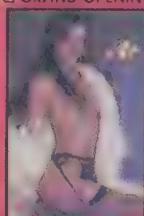
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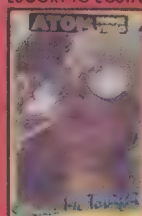
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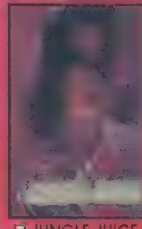


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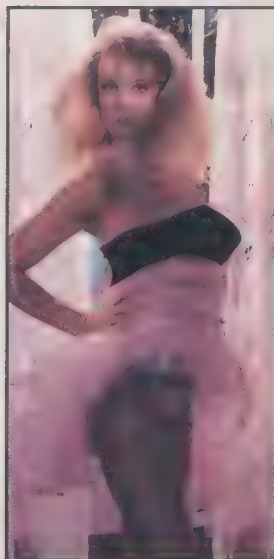
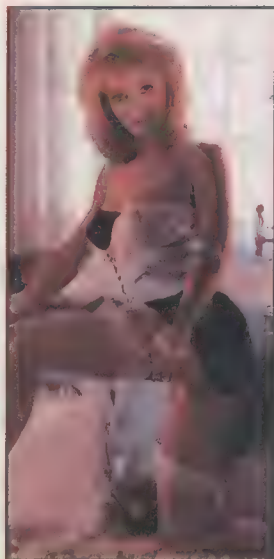
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| <input type="checkbox"/> IT'S SO BIG       | <input type="checkbox"/> JERKING LOADS      | <input type="checkbox"/> BALL BLOWOUT       |
| <input type="checkbox"/> HEAD HUNGER       | <input type="checkbox"/> SHE LOVES IT HARD  | <input type="checkbox"/> SPREAD IT WIDE     |
| <input type="checkbox"/> SIT ON IT         | <input type="checkbox"/> NAKED NYMPHS       | <input type="checkbox"/> HOT                |
| <input type="checkbox"/> HOT               | <input type="checkbox"/> SLICK CHICKS       | <input type="checkbox"/> VIXENS IN HEAT     |
| <input type="checkbox"/> ALL OVER          | <input type="checkbox"/> DEEP INSIDE        | <input type="checkbox"/> THREE WAY          |
| <input type="checkbox"/> TWIN              | <input type="checkbox"/> KINKY COEDS        | <input type="checkbox"/> SHAVED CHICKS      |
| <input type="checkbox"/> IT'S MY TURN      | <input type="checkbox"/> EATER              | <input type="checkbox"/> GETTING OFF        |
| <input type="checkbox"/> CRAZY             | <input type="checkbox"/> LUSTING LOINS      | <input type="checkbox"/> HARD BOFF          |
| <input type="checkbox"/> LEAKING LOINS     | <input type="checkbox"/> SCREW MY           | <input type="checkbox"/> THAR SHE BLOWS     |
| <input type="checkbox"/> HARD & READY      | <input type="checkbox"/> FILL HER UP        | <input type="checkbox"/> WELCOME WAGON      |
| <input type="checkbox"/> CHUNKY CHICKS     | <input type="checkbox"/> SILICON BOOBS      | <input type="checkbox"/> BEN WAH            |
| <input type="checkbox"/> BLONDE SEX        | <input type="checkbox"/> BLONDE SANDWICH    | <input type="checkbox"/> REAR ENTRY         |
| <input type="checkbox"/> SPURTS OF LOVE    | <input type="checkbox"/> BUTTIN IN          | <input type="checkbox"/> 3-SOME             |
| <input type="checkbox"/> DRILL             | <input type="checkbox"/> BLACK LEZ          | <input type="checkbox"/> BACKSIDE BABES     |
| <input type="checkbox"/> HOT BODS          | <input type="checkbox"/> PINK               | <input type="checkbox"/> FEEL ME UP         |
| <input type="checkbox"/> RUMP ROMP         | <input type="checkbox"/> SHOOT YOUR STUFF   | <input type="checkbox"/> DOWN MY POLE       |
| <input type="checkbox"/> SEX STROKES       | <input type="checkbox"/> HORNY SLUTS        | <input type="checkbox"/> LESBOFEST          |
| <input type="checkbox"/> JUGGLING JUGGS    | <input type="checkbox"/> CLIMAXING          | <input type="checkbox"/> VOLCANIC LOADS     |
| <input type="checkbox"/> WET SHOTS         | <input type="checkbox"/> PINK TUNNEL        | <input type="checkbox"/> FEEL THE HEAT      |
| <input type="checkbox"/> PORNO QUEENS      | <input type="checkbox"/> GROUP GROPE        | <input type="checkbox"/> TOOLS OF THE TRADE |
| <input type="checkbox"/> TEASE ME          | <input type="checkbox"/> POONFEST           | <input type="checkbox"/> TAKE MY LOAD       |
| <input type="checkbox"/> PALS              | <input type="checkbox"/> BEACH BLANKET BANG | <input type="checkbox"/> BLACK STUDS        |
| <input type="checkbox"/> DOUBLE HEADER     | <input type="checkbox"/> TAKE IT ALL        | <input type="checkbox"/> LOVE SHOWERS       |
| <input type="checkbox"/> DEEP-N-HARD       | <input type="checkbox"/> RAMMED REAMS       | <input type="checkbox"/> JOBS               |
| <input type="checkbox"/> MY                | <input type="checkbox"/> FINGER FANTASY     | <input type="checkbox"/> TRIPLE PLAYS       |
| <input type="checkbox"/> TO                | <input type="checkbox"/> PETER EATERS       | <input type="checkbox"/> BIG                |
| <input type="checkbox"/> SOAK MY           | <input type="checkbox"/> LIP SERVICE        | <input type="checkbox"/> KING SIZE          |
| <input type="checkbox"/> SEX PACK          | <input type="checkbox"/> TRIPLE SEX PLAY    | <input type="checkbox"/> SUPER HEAD         |
| <input type="checkbox"/> BI-BI LOVE        | <input type="checkbox"/> FOUNTAINS OF LOVE  | <input type="checkbox"/> SPREAD             |
| <input type="checkbox"/> CLAM DIP          | <input type="checkbox"/> CHOCOLATE PUDDING  | <input type="checkbox"/> CREAMY OREO        |
| <input type="checkbox"/> ATHON             | <input type="checkbox"/> KNOBS & KNOCKERS   | <input type="checkbox"/> BLACK/WHITE        |
| <input type="checkbox"/> ROUGH RIDERS      | <input type="checkbox"/> SAUNA SEX          | <input type="checkbox"/> IN THE REAR        |
| <input type="checkbox"/> REAMED MEAT       | <input type="checkbox"/> TICKLER            | <input type="checkbox"/> LUST TRIANGLE      |
| <input type="checkbox"/> PUMPING           | <input type="checkbox"/> SEX SANDWICH       | <input type="checkbox"/> 69 ACTION          |
| <input type="checkbox"/> BACKDOOR AFFAIR   | <input type="checkbox"/> BATH               | <input type="checkbox"/> DIVE               |
| <input type="checkbox"/> BOTH HOLES        | <input type="checkbox"/> BUSH WHACKER       | <input type="checkbox"/> 3 AT ONCE          |
| <input type="checkbox"/> BEND OVER         | <input type="checkbox"/> KING               | <input type="checkbox"/> EAT MY             |
| <input type="checkbox"/> RIDE ME           | <input type="checkbox"/> PUMPING SEX        | <input type="checkbox"/> GAZONGAS           |
| <input type="checkbox"/> EAT ME            | <input type="checkbox"/> GANG BANG          | <input type="checkbox"/> LICK MY HOLE       |
| <input type="checkbox"/> GREASED HOLES     | <input type="checkbox"/> BUN LOVERS         | <input type="checkbox"/> LOVE ERECTIONS     |
|  | <input type="checkbox"/> FINGER FUN         | <input type="checkbox"/> DOWN MY THROAT     |
|  | <input type="checkbox"/> BUTT PLUG          |   |

- |   |   |
|---|---|
| <input type="checkbox"/> DEEPER THROAT    | <input type="checkbox"/> BUSTING OUT      |
| <input type="checkbox"/> LUCKING LEZ      | <input type="checkbox"/> ORAL NYMPHS      |
| <input type="checkbox"/> SPREADING RAM    | <input type="checkbox"/> BABES            |
| <input type="checkbox"/> DEEPER! DEEPER!  | <input type="checkbox"/> SLUTS            |
| <input type="checkbox"/> TIGHT            | <input type="checkbox"/> GROUP JERK       |
| <input type="checkbox"/> SWEET CHEEKS     | <input type="checkbox"/> EXPLODING SEX    |
| <input type="checkbox"/> TIGHT            | <input type="checkbox"/> ALLEY            |
| <input type="checkbox"/> LUCK             | <input type="checkbox"/> BACKSIDE BALLING |
| <input type="checkbox"/> ALL THE WAY IN   | <input type="checkbox"/> WRECKERS         |
| <input type="checkbox"/> WET LIPS         | <input type="checkbox"/> HARLEM HONEYS    |
| <input type="checkbox"/> HOT & PINK       | <input type="checkbox"/> X-RATED RUMPS    |
| <input type="checkbox"/> CHEERLEADERS     | <input type="checkbox"/> DARK MEAT        |
| <input type="checkbox"/> MAKE ME          | <input type="checkbox"/> KINGSIZE BOOBS   |
| <input type="checkbox"/> ATTACK           | <input type="checkbox"/> SHAVED & SEXY    |
| <input type="checkbox"/> ENDLESS LOADS    | <input type="checkbox"/> PLUGGED UP       |
| <input type="checkbox"/> ROUND POUND      | <input type="checkbox"/> WELL HUNG STUDS  |
| <input type="checkbox"/> SLAMMERS         | <input type="checkbox"/> TINGLING TUSHES  |
| <input type="checkbox"/> BATH             | <input type="checkbox"/> TITANIC          |
| <input type="checkbox"/> SIZZLING TONGUE  | <input type="checkbox"/> GUSHING GONADS   |
| <input type="checkbox"/> ADULT FUN        | <input type="checkbox"/> BANK             |
| <input type="checkbox"/> NITE DEPOSITS    | <input type="checkbox"/> SEX STARVED      |
| <input type="checkbox"/> THROBBIN         | <input type="checkbox"/> FACE ACTION      |
| <input type="checkbox"/> MILK MAIDS       | <input type="checkbox"/> FEST             |
| <input type="checkbox"/> MASSIVE MANHOOD  | <input type="checkbox"/> WET HUMPS        |
| <input type="checkbox"/> STROKERS WILD    | <input type="checkbox"/> BIG BLACK LOADS  |
| <input type="checkbox"/> RAMRODDERS       | <input type="checkbox"/> BALL BUST        |
| <input type="checkbox"/> HORNY HOUSEWIVES | <input type="checkbox"/> BIG BLOW         |
| <input type="checkbox"/> MAMMOTH MOUNDS   | <input type="checkbox"/> HOT HOLES        |
| <input type="checkbox"/> JUICY PANTIES    | <input type="checkbox"/> SPURTING LOADS   |
| <input type="checkbox"/> PANTY CHEWS      | <input type="checkbox"/> SIT ON MY        |
| <input type="checkbox"/> HOTEL HOOKERS    | <input type="checkbox"/> BLACK HEAD       |
| <input type="checkbox"/> OPEN & WILLING   | <input type="checkbox"/> LIQUID LIPS      |
| <input type="checkbox"/> TWEAK            | <input type="checkbox"/> MY BOOBS         |
| <input type="checkbox"/> HOT              | <input type="checkbox"/> BLACK            |
| <input type="checkbox"/> BLACK BUSTERS    | <input type="checkbox"/> PLEASURE         |
| <input type="checkbox"/> WOMB BROOM       | <input type="checkbox"/> FREAKY FOURSOME  |
| <input type="checkbox"/> TICKLING TONGUES | <input type="checkbox"/> CRAVERS          |
| <input type="checkbox"/> TWIN LICKING     | <input type="checkbox"/> SHOOT IT ALL     |
| <input type="checkbox"/> TONGUE PROBES    | <input type="checkbox"/> NO HOLES BARRED  |
| <input type="checkbox"/> ADVENTURES       | <input type="checkbox"/> PETER PUSH       |
| <input type="checkbox"/> HOT FLESH        | <input type="checkbox"/> GROPE            |
| <input type="checkbox"/> 'EM ALL          |   |
| <input type="checkbox"/> SLICK            |   |

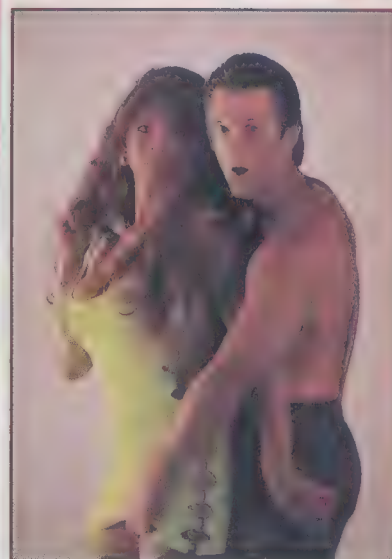
# SIZZLING SHE MALES

## THIRTY VIDEOS

JUST

# 75¢

EACH IN QTY.



We've assembled the most bizarre collection of hot XXX full length She-Male videos and are making them available for a limited time at low introductory prices. If you're a connoisseur of this special treat then we know that after you take advantage of this tremendous buy, you'll order again and again from our huge library of tapes. Each 30 minute tape is just jammed with the most unbelievable She-Male action you've ever seen.

## MONEYBACK GUARANTEE!

You must be delighted with your purchase or return it within 30 days for exchange, refund or credit. Minus P&H.

- |  |  |
|--|--|
| <input type="checkbox"/> TRANS FEST        | <input type="checkbox"/> HE-SHE                |
| <input type="checkbox"/> SURPRISE!         | <input type="checkbox"/> TUBE STEAK            |
| <input type="checkbox"/> PUMPING           | <input type="checkbox"/> DOLLS                 |
| <input type="checkbox"/> UNDERCOVER        | <input type="checkbox"/> &                     |
| <input type="checkbox"/> BABES             | <input type="checkbox"/> SIZZLING SHE-MALES    |
| <input type="checkbox"/> CHICKS WITH       | <input type="checkbox"/> BULGING SKIRTS        |
| <input type="checkbox"/> FEMME JOCKS       | <input type="checkbox"/> HALF N HALF           |
| <input type="checkbox"/> TOPS & BOTTOMS    | <input type="checkbox"/> BORN MALE             |
| <input type="checkbox"/> TRANS WAY         | <input type="checkbox"/> LOVELY LELLANI        |
| <input type="checkbox"/> FILLED PANTIES    | <input type="checkbox"/> BEST OF JULIE BOND    |
| <input type="checkbox"/> TRANSITORY STATES | <input type="checkbox"/> TRANSSEXUAL WRESTLING |
| <input type="checkbox"/> FAKE OUT          | <input type="checkbox"/> GENDER BENDER         |
| <input type="checkbox"/> TOUR DE TRANS     | <input type="checkbox"/> BIZARRE BABES         |
| <input type="checkbox"/> SULTRY DUDES      | <input type="checkbox"/> DEVIANT DIVERSION     |
| <input type="checkbox"/> TRANS AFFAIR      | <input type="checkbox"/> BEST OF SHARON LEE    |

ALL MODELS ARE 18 YRS. OF AGE. RECORDS ON FILE.

## PRICES:

- ☐ ANY ONE FOR \$7  
☐ ANY TEN FOR \$14  
☐ ANY TWENTY FOR \$20  
☐ ANY THIRTY FOR \$22.50

## POSTAGE & HANDLING:

- ☐ 1 TO 10 VIDEOS \$4  
☐ 20 VIDEOS \$5  
☐ 30 VIDEOS \$6  
**SPECIFY ☐ VHS ☐ BETA**

Send entire ad & remittance to:  
**HANDS ON VIDEO DEPT. H61**  
**P.O. BOX 12007 MERRILLVILLE, IN. 46411**

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 ST./ZIP \_\_\_\_\_

SIGNATURE \_\_\_\_\_ AGE/B-DAY \_\_\_\_\_  
 I am 18 yrs. of age & request this material

## OUR LOW PRICES

- ☐ ANY 10 FOR \$12  
☐ ANY 24 FOR \$18  
☐ ANY 57 FOR \$26  
☐ ANY 115 FOR \$32  
**☐ ALL 212 ONLY \$40**

## POSTAGE & HANDLING

- ☐ 10 VIDEOS ADD \$2  
☐ 24 VIDEOS ADD \$3  
☐ 57 VIDEOS ADD \$4  
☐ 115 VIDEOS ADD \$5  
**☐ 212 VIDEOS ADD \$6**

Use entire ad to order. Send to:

**MEGADEAL**  
**DEPT. H61 P.O. BOX M877**  
**GARY IN. 46401-0877**

Rush Name Indicated, I enclose \$\_\_\_\_\_ plus P/H  
☐ CASH ☐ CHECK ☐ MONEY ORDER

As payment in full. Canadians remit in US funds only. No foreign COD's ☐ COD, I enclose \$8 extra, plus P/H

Please specify format: ☐ BETA ☐ VHS  
☐ I am over 19 years old and request this material  
☐ ADD \$2 for insurance and First Class handling.

NAME \_\_\_\_\_

Addr./Apt.# \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

B-date/Sign. \_\_\_\_\_ Age \_\_\_\_\_



# JOIN THE PARTY ON AMERICA'S HOTTEST...

## WE'RE READY TO SATISFY YOU!

You've found it! America's hottest phone lines where the gals are always ready and waiting to take care of you! Experience captivating fantasy, live

talk and adult fun. Plus, you'll get the real names and home phone numbers of warm, available women who want to meet you! Call Now!

### HOT NUMBERS! SIZZLING SECRETS 1-900-468-HIDE

(THAT'S 1-900-468-4433)

Housewives, Coeds, Teachers  
Confess Their Secret Sins

### COED DATELINE 1-900-246-COED

(THAT'S 1-900-246-2633)

Get the real names and numbers of luscious ladies who want you for One-to-One Talk and In Person Meetings

### REAL WOMEN 1-900-HOT-LUCK

(THAT'S 1-900-468-5825)

Some a little overweight, some a little older, but they need love, too! Connect with a lady who will really appreciate you!

### FEMALE FANTASIES 1-900-246-NICE

(THAT'S 1-900-246-6423)

Have you ever wondered what women really think about? Now here are their most Private and Personal Fantasies!

### ADULT ACTION 1-900-246-0800

Lovely Ladies - they're ready for dates and they're ready for mates. For Friendship, Romance and Adult Fun. Call Now!

All calls just \$2 a minute. Adults Only.





# **LINE** **FOR FANTASY** **ADULT FUN & DATING!**

**NOW! GO LIVE!**  
**DIAL 1-900-646-0800**

REAL NAMES & NUMBERS OF  
LADIES WHO WANT YOU

**FOR LIVE TALK**

AMERICA'S FRIENDLIEST LADIES!

Adults Only. This Service billed at just \$2 a minute.

TRY THESE  
**HOT**  
NUMBERS

**FEM**  
**CONFESSIONS**

Real Gals Tell All

**1-900**  
**246-KISS**  
5 4 7 7

**PARTY GIRLS**  
Want Men For Dates

**1-900**  
**FUN-GIRL**  
3 8 6 - 4 4 7 5

**EAVESDROP**  
On Women's  
Private Dreams

**1-900**  
**230-8899**

**THE LACE**  
**LINE**  
For Loving Contacts

**1-900**  
**230-LACE**  
5 2 2 3

Above Calls Just  
\$2 a minute.  
Adults Only.



# HERE'S WHAT YOU'VE MISSED!

**SOLD**

FOR SALE: Sony Video projector FP-60. Projects Beta, VHS or Laserdisc onto up to 5-foot screen. Cost \$4,000. Built-in Beta deck, amplifier and speaker. Great for club or home showings. \$750. (305) 974-13

**SOLD**

FOR SALE: JVC S-VHS VCR #HRS-5000, NEC S-VHS DS-8000, YAMAHA digital FX VCR #YV-2000. Perfect working condition. Best offers or trade for Panasonic Pro VCR. For more info call (305) 2911 Br

**SOLD**

FOR SALE: Panasonic camera with color character generator. Titles as good as today's. Separate controls but in 8 colors. Scrolls, fades, superimpositions. \$250.00/8-3264 nights, weekends.

**SOLD**

FOR SALE: Sony CC-V8Af camera-corder. 5 years old, excellent condition! All original accessories plus Sony hard carrying case. 100 hours total use! Call Scott

**SOLD**

FOR SALE: Panasonic AG-1830 digital VCR, \$650.00. Only six months old. Panasonic AG-1830 editing VCR, \$600.00. Both very good condition. (614) (nights/weekends).

This is just a sampling of the hundreds of ads that have appeared in the first few issues of the VIDEO TRADER. Ads for equipment in all categories. Plus ads for great programming wanted or offered, services, video collectibles — virtually everything you could buy, sell or trade.

And as you can see, the TRADER gets results. Turn your last year's dream-come-true into someone else's object of desire. To get into the hunt, subscribe today and get \$50 worth of free advertising. (We'll run your ads until your credit is used up or you write to tell us to stop.)

\*\*\*\*\* Mail subscription order and ad to: VIDEO TRADER, 460 West 34th Street, New York, NY 10001 \*\*\*\*\*

**ADVERTISING DEADLINE:** All new ads, deletions and changes must be received by the 15th of the month preceding cover date (for July issue, deadline would be June 15). Ads received after deadline will be scheduled for the following issue.

#### ◆ TO PLACE YOUR VIDEO TRADER AD

Please check your ad heading:

☐ FOR SALE ☐ WANTED ☐ OFFERED

Please check your ad category:

- ☐ CAMCORDERS ◆ CAMERAS
- ☐ VCRs
- ☐ PORTABLE VCRs
- ☐ EDITING GEAR
- ☐ VIDEODISC PLAYERS
- ☐ HOME THEATER
- ☐ ACCESSORIES
- ☐ COLLECTIBLES
- ☐ MISC. EQUIPMENT
- ☐ MOVIES
- ☐ TV SHOWS
- ☐ MUSIC
- ☐ HOW-TOs ◆ SPORTS
- ☐ MISC. PROGRAMMING
- ☐ SERVICES
- ☐ BUSINESS OPPORTUNITIES
- ☐ MISCELLANY

#### ◆ TO ORDER YOUR VIDEO TRADER SUBSCRIPTION

Yes, sign me up for a Charter Subscription to the VIDEO TRADER for only \$15. I'll get 12 monthly issues plus \$50.00 worth of free advertising reserved for me.

Name \_\_\_\_\_ (please print)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

☐ My payment of \$15.00 is enclosed (payable to VIDEO Magazine)

Phone Number: ( ) \_\_\_\_\_

Please PRINT or TYPE your ad legibly below.

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**Rates:** Up to 15 words, \$5.00; each additional word, 25 cents. Phone number counts as one word. If you prefer name and address, name counts as one word, address counts as one word, city/state/zip counts as one word. Phone will be used unless otherwise instructed.

**TOTAL WORD COUNT:** \_\_\_\_\_  
For longer, or additional, ads, attach sheet of paper; same rates.







# ABE'S

**CAMERAS AND ELECTRONICS OF MAINE C.O.D.**  
1957-61 CONEY ISLAND AVE. BROOKLYN, NY 11223

Prices valid until June 30, 1991  
TO ORDER IN NY & OUT-OF-STATE CALL TOLL FREE  
**1-800-535-ABES**  
**1-800-227-0400**



Ask about our Overnight Delivery!

ORIGINALLY FROM OLD ORCHARD BEACH, MAINE

**NO TAX**  
WHEN  
SHIPPED  
OUT OF  
NEW YORK

For Customer Service Shipping  
Dept. Call 10:30AM-5PM  
**1-718-645-1878**

**NO TAX**  
WHEN SHIPPED OUT OF N.Y.

**OPEN SUNDAY!**  
10:00 AM - 7:00 PM

OPEN Mon-Thurs 9:30AM-8:00PM  
Fri 9:30AM-6:00PM Sun 10AM-7PM  
**CLOSED SATURDAY**

**FAX NUMBER:**  
**1-718-382-8596**

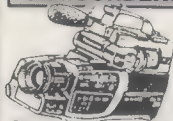
FOR INFORMATION CALL:  
**1-718-645-0900**

**NO SURCHARGE**  
ON CREDIT CARDS!

**SATISFACTION, LOW PRICES & EXCELLENT SERVICE GUARANTEED!**

**NO TAX WHEN**  
SHIPPED OUT OF NY!

## PANASONIC CAMCORDERS



PV-520	\$579.99
PV-610	614.99
PV-660	1049.99
PV-645	799.99
PV-602	529.99
PV-604	599.99
PV-530	829.99
PV-535	CALL!
PV-SS40	1049.99
PV-SS50	CALL!
PV-SS75	1599.99
PV-10	589.99
PV-20	669.99
PV-40	889.99
PV-122	549.99
PV-S140	749.99
PV-S160	999.99
AG-450	1349.99
AG-460	2599.99
AG-1960	939.99

## PANASONIC VCRs



PV-2004	189.99
PV-2012	209.99
PV-4010	219.99
PV-4020	229.99
PV-4024	269.99
PV-4060	299.99
PV-4066	389.99
PV-4070	579.99
PV-S4080	554.99
PV-S4990	1149.99

## PIONEER LASER DISC

CLD-3080	799.99
CLD-2080	499.99
CLD-1080	339.99
CLD-980	279.99
CLD-870	249.99

## PIONEER CD's

PD-M430	139.99
PD-M435	159.99
PD-M530	169.99
PD-M630	229.99
PD-M730	309.99

## PIONEER RECEIVERS

VXS-D1S	749.99
VXS-9700	559.99
VXS-5700	379.99
VXS-5600	339.99
VXS-4700	334.99
VXS-4600	299.99
VXS-3700	234.99
VXS-3600	229.99
NEW! SX-2900	199.99
NEW! SX-2800	159.99
NEW! SX-1900	139.99

## PIONEER CASSETTE DECKS

CT-M6R	244.99
CT-M5R	214.99
CT-WB30R	264.99
CT-WB30R	189.99
CT-WB30R	139.99
CT-S707	259.99
CT-S607R	179.99
CT-S507R	154.99
CT-S405	124.99

## SONY CAMCORDERS



TR-4	\$569.99
TR-6	649.99
TR-7	759.99
CCD-F33	529.99
CCD-F55	629.99
CCD-F77	749.99
CCD-V99	899.99
CCD-V101	949.99
CCD-V5000	CALL!
CCD-SF-7	849.99
CCD-SF-9	889.99

## SONY VCRs



SLV-272	239.99
SLV-353	259.99
SLV-373	269.99
SLV-575	369.99
SLV-676	439.99
NEW! SLV-R5	749.99
MDP-333 LASER DISC	379.99

## 8MM

EV-C3	299.99
NEW! EV-SS50	549.99
EV-S900	1399.99
GV-200	759.99
GV-300	879.99
EVD11	729.99

## BETA

SLS-600	259.99
SL-HF360	CALL!
SL-8600	569.99
SL-HF8700	689.99

## HITACHI CAMCORDERS



VM-1350A - VHS	CALL!
VM-3300A - VHS	CALL!
VM-5350A - VHS	CALL!
VM-S820A - VHS	CALL!
VMC-C1A - VHS-C	CALL!
VM-E10A - 8MM	CALL!
VM-E15A - 8MM	CALL!
VM-H18A - 8MM	CALL!

## HITACHI VCRs

VT-M121A 2 HEAD	CALL!
VT-M141A 2 HEAD	CALL!
VT-M231A 4 HEAD	CALL!
VT-M241A 4 HEAD	CALL!
VT-M137A 5 HEAD	CALL!
VT-F330A HI FI	CALL!
VT-F441A HI FI	CALL!
VT-F445A HI FI	CALL!
VT-F540A HI FI	CALL!
VT-S730A SUPER 7 HD	CALL!
VT-LC50A	CALL!

## SPECIAL CLOSEOUT DEAL!

SIGMA 3X Super Tele Converter VT-3	
High Resolution Sharp Optics Fits all Camcorders	Reg. \$209.99 \$99.99

## NIKON 8MM CAMCORDERS



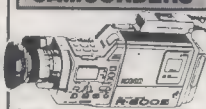
VN-300	CALL!
VN-500	CALL!
VN-960	CALL!

## KYOCERA 8MM CAMCORDERS



KX-70	CALL!
KX-90	CALL!
KD-H150	CALL!

## RICOH 8MM CAMCORDERS



R-66	CALL!
R-86S	CALL!
R-830	CALL!
R-860	CALL!
R-808	CALL!

## SHARP CAMCORDERS



VL-L510U	CALL!
VL-L4100U	CALL!
VL-L210U	CALL!
NEW! VLL-310	599.99
VL-285U	689.99
VL-L280U	699.99
VL-L270U	579.99
VL-L175U	574.99

## JVC CAMCORDERS



NEW! SC-F007U	1479.99
GR-A1	569.99
GR-A7	619.99
GR-65	599.99
GRS-550	699.99
GRS-77	699.99
GRS-70	749.99
GRS-707	949.99
GRS-505	949.99
GRS-700	CALL!

## JVC VCRs

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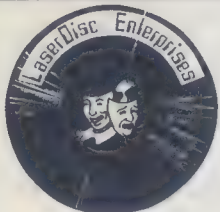
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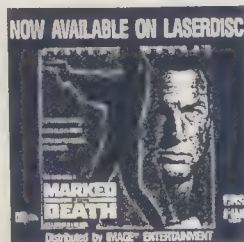
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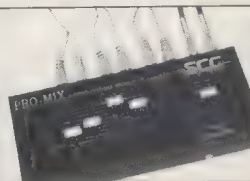
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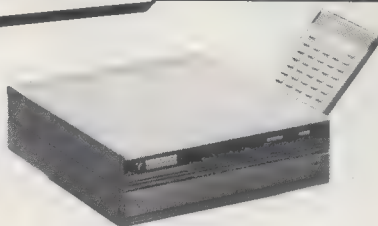
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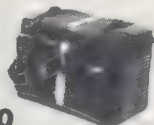


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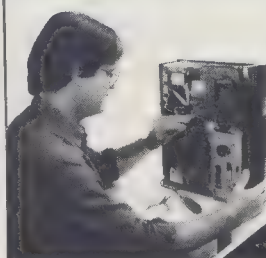
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## BUDDY SYSTEMS

continued from page 86

monitor does not accurately depict what is recorded, making it difficult to judge the accuracy of edits without rewinding the recorder and checking every cut.

We were only able to cut as short as 70 frames reliably. For most home videos, this should pose no problem, but it proved very limiting when we tried to edit a fast-paced music video.

We've been much happier with LANC when using Sony's \$200 RM-E100 editing controller with various Sony and Canon camcorders, the SLV-R5 and Sony's EDV-9500 ED Beta VCR. Apparently, LANC is intended mainly for use with such controllers.

### PRO PICTURE POWER

Our Panasonic buddy system consisted of two S-VHS machines, the \$1,300 AG-1960 VCR and the \$1,900 AG-450 camcorder, which is fast becoming the workhorse of wedding videographers. Many professional videographers shoot with an AG-450, then edit with two AG-1960s and a Panasonic, Videonics or Future Video editing controller.

The system is set up and operated much like the others. The editor starts and stops the scene by hitting the VCR's pause button. The first push rewinds the camcorder about 150 frames, then starts play. It also deactivates the VCR's pause indicator, but the transport doesn't budge until the scene starts.

The Panasonic pair proved the least consistent of the systems. It usually came in two to four frames late, but sometimes as little as one frame or as much as six frames late. This precludes frame-accurate editing, but the system is accurate enough for most home video editing.

For correcting mistakes, the Panasonic system can't be beat. The VCR transport controls remain active during editing, but best of all, its jog/shuttle dial is not spring-loaded. This lets the editor find a frame by leaving the shuttle ring set at one of the AG-1960's three slow-motion speeds, rather than laboriously twirling the jog dial. We wish manufacturers would begin using this type of control on consumer editing decks.

In general, we found the buddy systems convenient and useful. With the Panasonic, JVC and RCA systems, our edit-in and -out points were almost always accurate within six frames. We never developed an accurate, comfortable technique with the Sony system, but an inexpensive editing controller such as Canon's VE-100 would solve the problem and make editing easier than with any of the other systems. ■





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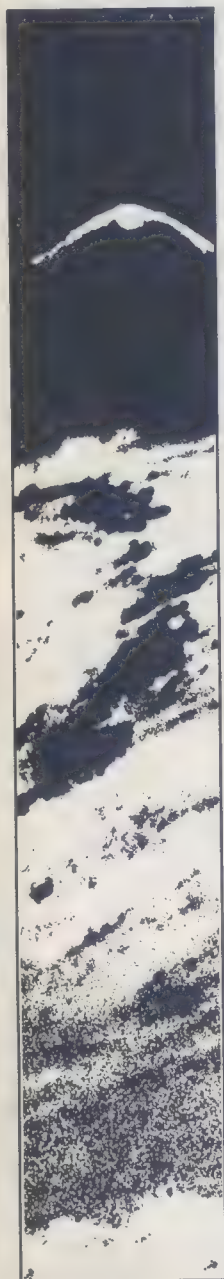
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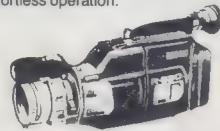
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- 718 w/foam 109
- 821 w/foam 135
- 822 w/foam 160
- 822 w/foam 195
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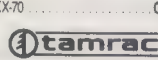
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CALL

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### ACCESSORIES:

- Pocket 8 Case 39
- CB-AC36 AC Adaptor 19
- CB-B36-1 Battery Pack 59
- CB-CC36 Car Battery Cord 49

## MISCELLANEOUS

- Sunpak Integrated Bracket VB-1 19
- Sima Video Bracket 1 19
- Tundra Telephoto 2.55X CALL
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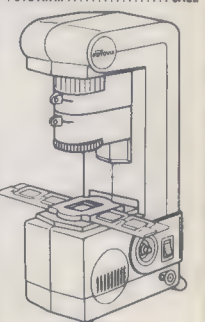
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FILM VIDEO PROCESSOR

FOTOVIX III

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Payment must accompany advertisement. We accept checks, money orders and Mastercard/Visa. Advertisement and payment must be received by the 25th of the third month preceding the cover date. (i.e. For insertion in VIDEO Magazine's February 1990 issue, advertisement and payment must be received by November 27th). If the closing date falls on a weekend or holiday, the issues closes on the next business day. NOTE: ADVERTISERS USING A P.O. BOX NUMBER MUST INCLUDE PERMANENT STREET ADDRESS, TELEPHONE NUMBER AND CONTACT PERSON'S NAME FOR VIDEO MAGAZINE'S RECORDS. ADVERTISEMENTS RECEIVED WITHOUT THIS INFORMATION WILL NOT BE ACCEPTED.

All advertisements are subject to Publisher's approval. VIDEO Magazine is not responsible for typographical errors. No "regular" advertisements will be allowed for the exchange, rental, trade, or sale of videotapes due to the potential problem of copyright infringement. No advertisement will be accepted which offer for sale products or services that have been illegal because they infringe on copyright protection or other forms of property ownership.

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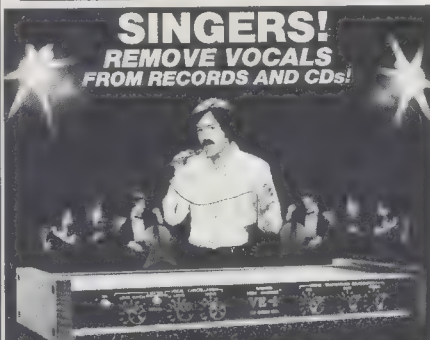
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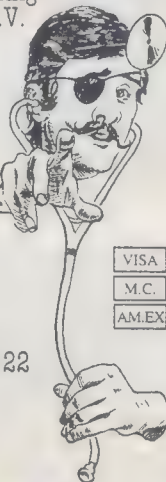
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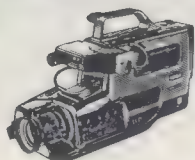
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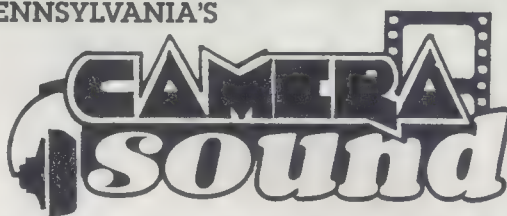


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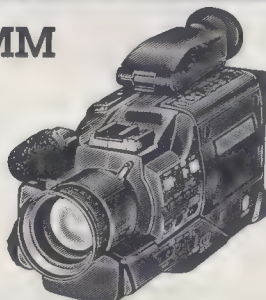
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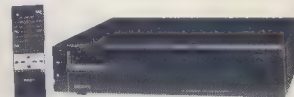
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# OFF THE AIR

## When in doubt—point, shoot & stay cool

BY TY HARRINGTON

The hotel clerk smirked as I tried to convince him to remove charges from my bill for two expensive meals I never had. It was 5 a.m. and I was rushing to catch a plane at the Madagascar airport. I was too tired for this kind of rip-off. Darned if I was going to pay \$73 more than I owed, but without the "paid" stamp on my bill the bellman wouldn't give me my baggage.

"I'm sorry, there's absolutely nothing I can do. Why don't you pay now and write us a letter," the clerk said in a condescending tone.

Then the officious young man glanced down at the small Ricoh R-680 8mm camcorder sitting on the counter, mounted on a Steadicam JR, angled with the lens pointed in his direction. "What's that? What's the red light!?" he said, taking a giant step back, as though confronted by a gun.

"It's a camcorder," I said, "and the red light means it's recording." Then I tilted the Steadicam's monitor so he could see himself, complete with a time stamp ticking away the seconds.

"What are you going to do with that?" His voice betrayed a touch of panic.

"I suppose I'll include the tape with the letter to your manager, so he can hear and see exactly how you handled this matter."

The final footage shows a wide-eyed clerk stamping my bill paid, minus the \$73.

The incident showed me that the nervousness camcorders sometimes create in other people can also work to my advantage. Much to my surprise, my willingness to wield a camcorder in the face of a threat has helped me through quite a few sticky situations.

Earlier this year, I was passing through the Moscow airport at the start of a visit to the Soviet Union, when an authoritarian customs officer started giving me a hard time. After a few moments, he came across my camcorder. Now, even though it is perfectly legal to

take a video camera into the Soviet Union, the officer seemed to have found an excuse to hold me there for hours.

"What is this machine?" he barked. "What will you do with it? Do you have any American cigarettes? How much did you pay for it? How does it work?"

Without hesitating, I picked up the camcorder, turned it on and began recording: first the officer's face, then a quick zoom to a close-up of his badge, then back to his face as I said, "Why do you ask me for cigarettes?"

Quickly I rewound the tape and invited the officer to review the footage, holding the unit up toward his right eye. "You see, it's just an amateur video camera," I said. Leaning forward, holding his left eye closed with his hand like a fascinated child, he watched himself then, muttering in Russian, motioned me

swiftly onward.

In southern India my camcorder had a very different effect. Driving on the only road between Bangalore and Mysore I was brought to a sudden stop by a road block staffed by farmers who, in a protest over poor working conditions, had refused to let anyone pass for three days. Stranded trucks and drivers were sprawled across the nearby field.

Although I had little hope, I got out of the car to see if I could convince the farmers to make an exception and let me by. I didn't want to inflame the situation, yet I didn't dare leave my Sony EVC-X10 camcorder in the car. As unobtrusively as possible, I tucked the long-lensed unit under my arm and approached the barricade.

The next thing I knew, I was surrounded by a hundred shouting farmers who pushed, pulled and tugged me inside the roadblock to a tent. A weathered, older man emerged holding out his hand.

"American?" he asked. I said yes.

"And that's for TV?" he said, pointing to the camcorder I was hiding behind my back. Then, before I could answer, he said he wanted me to interview him about the farmers' struggle.

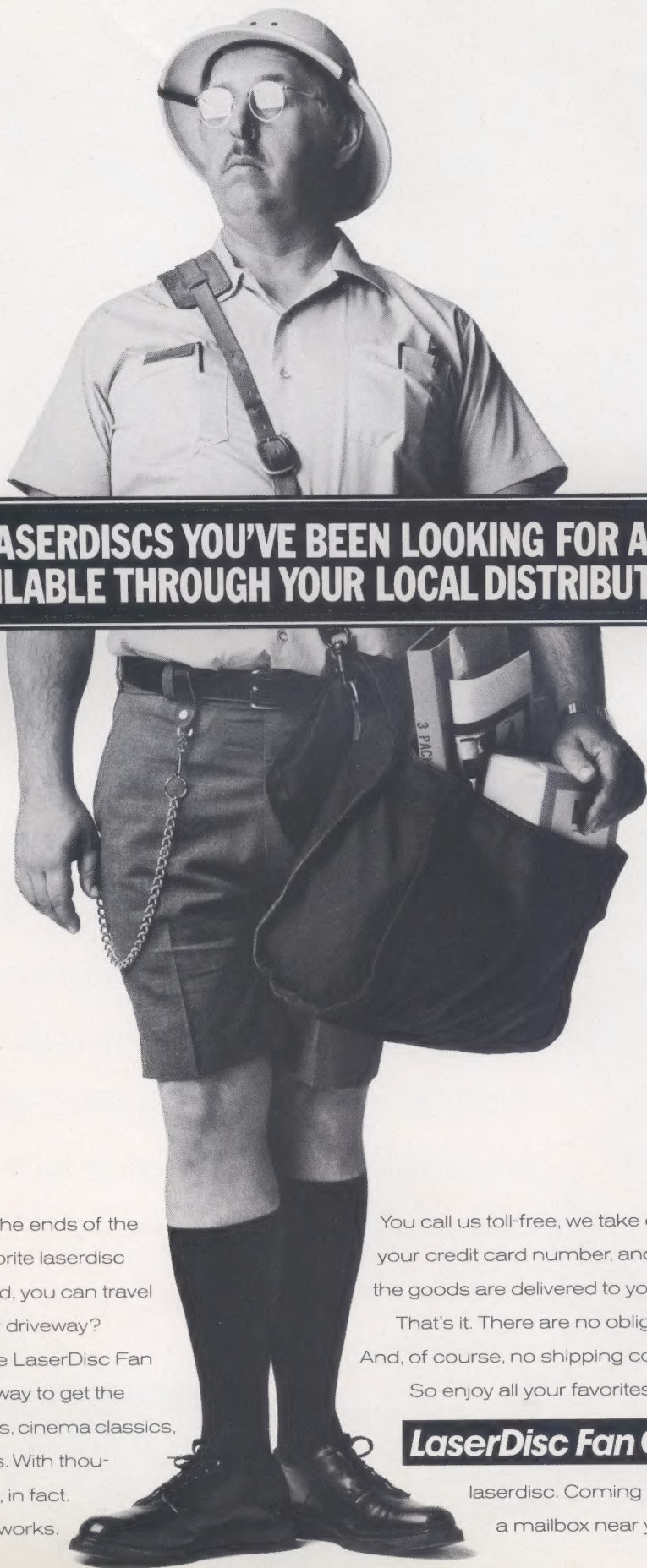
With nothing to lose, I agreed. The story he told in Hindu-accented English about the farmers' plight was fascinating and colorful. An hour later, his words exhausted, the man, who turned out to be director-general of the farmers' union, abruptly walked back into his tent.

He emerged moments later holding a document that gave me permission to pass the roadblock. I was later told mine was the only car allowed to pass down that road all week.

Not only have camcorders gotten me out of tight spots but much of the footage I've gathered as a result, including that of the hotel clerk and the Russian customs officer, is among my most interesting. There's nothing like a touch of real drama to enrich the living documents of your experiences, which is the real reason we take camcorders along in the first place.







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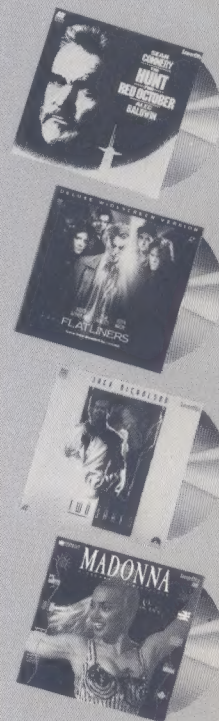
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